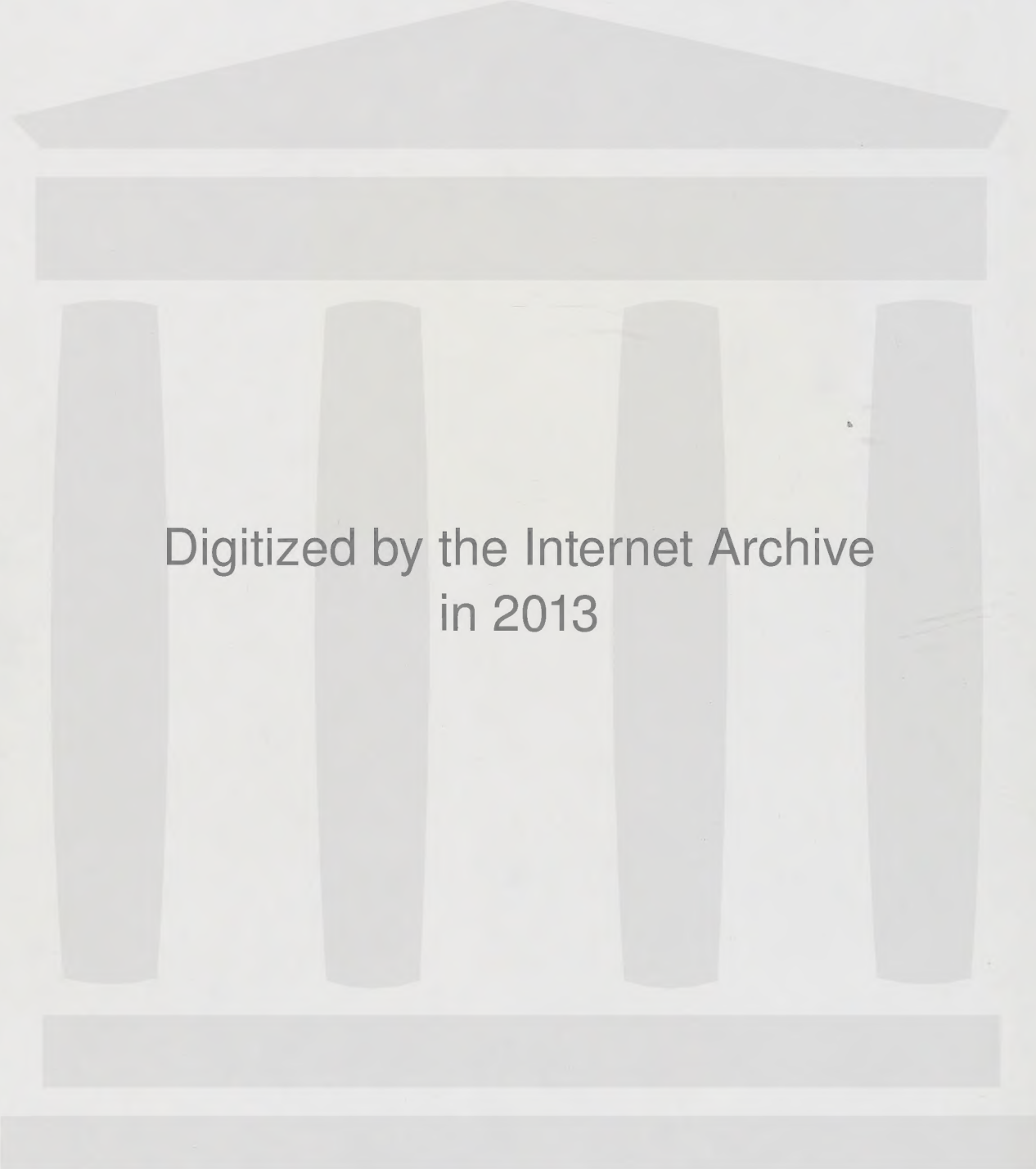




Digitized by the Internet Archive
in 2013

<http://archive.org/details/connoisseurillus213maylon>

For Reference

Not to be taken from this room

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

**Penal Code of California
1915, Section 623**



The Crown of The Andes rediscovered

The New York Winter
Antiques Show
The New Asia Society
Choice Works From
The Japan Exhibition



DURLINGAME
JAN 15 1982
HARRIS

COMENOS



Fine Russian Icon, Early 19th Century, 23" x 29"

Fine paintings, furnishings and decorative objects.



Beautiful Chinese Enamel Teapot and Cover,
Of the Qianlong (Ch'ien Lung) Period, A.D. 1736-1795
Height: 7½ inches

RECEIVED

JAN 15 1982

RECEIVED

RALPH M. CHAIT GALLERIES

ESTABLISHED 1910

WORKS OF ART - CHINESE ART

12 EAST 56th STREET, NEW YORK, N.Y. 10022, U.S.A.

Telephone 212 754-0937

Cables: "Ralph" New York

MEMBER OF THE NATIONAL ANTIQUE AND ART DEALERS' ASSOCIATION OF AMERICA, INC.



American Indian
Mimbres Pottery Bowl
1000-1400 A.D.
Diameter: 7½ inches

ARIETA

P.O. Box 26
Lahaska, PA 18931
215-794-8721

1 Tanza Road
London, N.W. 3
01-794-7613



Designed by Jean Schlumberger

Necklace of cultured pearls and enameled eighteen karat gold.

TIFFANY & Co.

NEW YORK FIFTH AVE. & 57TH ST. • TEL: (212) 755-8000 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS



Life a sequence of events, captured for a moment, interpreted in a way unique to each individual, then lost to the past — our memory.
In that moment we call the present, life is perceived by the senses and we exist in the most profound sense, then from this moment our memory is born and the sensual experience is gone.

We are an international architectural firm that provides for those few discerning individuals, the ability to repeat a sensual experience and to experience periods in history and the future as they perceive them.

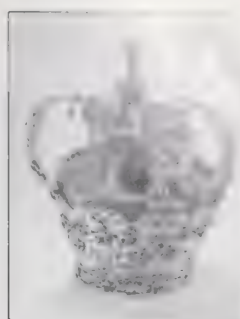
We pursue architecture as a collective three-dimensional art form, encompassing the determination of the essence, selection and milling of material and the artists that bring it into reality. Our artists and technology create a three-dimensional environment that prompts the most diverse and powerful sensual experiences imaginable.

In the creation of a piece of architecture if pursued with insight and great skill, one moves beyond an enclosure to a tangible extension of the being.

FINECRAFTED HOMES CORPORATION
DESIGNERS AND BUILDERS
(503) 635-6525
U.S.A.

THE CONNOISSEUR

January 1982 Volume 209 Number 839



Cover: The most spectacular gold and jewelled devotional crown on earth?
See page 17 for the true story of the Crown of the Andes

The Connoisseur Interview: Thomas Hoving talks with Diana Loercher	1
Gallery Scene: USA	2
Gallery Scene: UK	4
Gallery Scene: Europe	6
Gallery Scene: Far East	8
Art News: The Kimbell Art Museum	9
Art Focus: The Newel Art Galleries of New York — a study in compelling diversity Rita Mercedes	10
Book Review: American Art	12
Bon Vivant: The Box Tree Restaurants Charles Lockwood	14
A Votre Santé: New York State Wines Barbara Ensrud	16

What's the Most Spectacular Gold and Jewelled Devotional Crown on Earth?	
<i>The Crown of the Andes Rediscovered</i> Niel Letson	17
Georgian Through and Through 18th century Britain meticulously recreated in America Michael Kimmelman	22
Corporate Connoisseurship: The Pepsico Sculpture Gardens in Purchase, New York Ellen Richards Samuels	27
Special Supplement: Robert Adam and his Style	
Spheres of Influence: Robert Adam & the Decorative Arts David Revere McFadden	31
Robert Adam's Picturesque Style Alan Tait	35
Adam in America Henry Hope Reed	36
City Dwellings & Country Houses Elaine Evans Dee	38
Furniture with a Future? A new approach to design in Italy Peter Bosson	42
The Connoisseur Museum Review: The Asia Society Thomas Hoving	46

The Investment File: New York School Painting; a monthly guide to art investment compiled by Robin Duthy	49
---	----

Designer's Choice: The Spector Apartment The eclectic life style of a New York restaurateur John Siddeley	57
Cars for the Connoisseur: Alain de Cadenet test drives the Cord 810	61
Dressing for the Stage: Umberto Tirelli collects costumes and keeps history alive Patricia Corbett	62
Port Grimaud: A Sailor's Paradise The Venice of Provence Sue Bond	66
The 28th Winter Antiques Show America's greatest antiques show returns to New York	69
Choice Works from the Great Japan Show	74
Great Estates The International Real Estate Market June Field	76
Opinion: Readers' letters	

Editor-in-Chief: Thomas Hoving **Editor:** Paul Atterbury **London Office: Editorial:** Sue Bond, Anna-Mei Chadwick, Jonquil Phelan, Rakia Romanus **Art Direction:** Jim Bunker **Production:** Victor Haskell, Ed Cadman, William Clark, Alan F. Boxall **Publishing & Advertising:** Malcolm Barnes, Marcelle d'Argy Smith, Jean Carter, Judith T. Adda, Vivian Rouse **Managing Director:** Marcus Morris **Deputy Managing Director:** Terry Mansfield **The Connoisseur**, founded in 1901, was acquired by William Randolph Hearst in 1927 and is published monthly in Great Britain and the USA by the National Magazine Company Limited, England. National Magazine House, 72 Broadwick Street, London W1V 2BP. Telephone: 01-439 7144. Telex: 263879 Natmag G **New York Office: Editorial:** Mary Flynn **Publishing & Advertising:** Guillaume Collis, Janet Brinkos **224 West 57th Street, New York, NY 10019. Telephone:** 212 262 6518-9. Telex: Cosmo 423932. **French correspondent:** Lynne Thornton **Far East correspondent:** Nigel Cameron **Second class postage paid at New York, NY, USA. Printed in Great Britain, ISSN 0010-6275. (US PS 563-320) ©The National Magazine Company Limited, January 1982.**

collections were removed from Europe. Naturally this is not a contemporary phenomenon but has been an inevitable part of the traffic in art since collecting began. However, the recent revival of interest in the issue does raise several questions. At the moment, international law in this area is both slow-moving (unlike the works of art) and imprecise, and so prosecution is generally impractical. Within Europe the laws of each country vary considerably, and so there is little chance of co-ordinated action. Even in the case of straightforward theft, international co-operation is rarely rapid enough to achieve practical results. Individually the countries of Europe cannot bring much pressure to bear upon America, and so the possible first step could be for the EEC to prepare a unified approach to the problem.

At the same time, there is always a danger of over-reaction. In the end, does it really matter where works of art end up, so long as they are maintained adequately and are reasonably accessible? Is an object better off in a remote village church in Italy, or in an American museum? It is important not to cloud the issue with inappropriate notions of patriotism. The fact that an object was made in a particular country is rarely a good reason for it to remain forever in that country. A broadly-based move towards a principle of repatriation of works of art to their countries of origin would simply ensure that a large number would probably be lost forever.

Collecting has always been an international activity and so the art industry can only thrive in a free market. Clearly there are required standards of international behaviour that should be adhered to, but it is noticeable that black marketeering and corruption can flourish most a in those countries that impose xenophobic notions upon their art

The New Year Begins at Christie's

Park Avenue Galleries
502 Park Avenue

**Important Paintings by Old Masters
& Old Master Drawings**
Auction: January 19th.

Stamps—British West Indies
Auction: January 20th

Stamps—General Foreign
Auction: January 21st

**Fine American Furniture, Silver
& Decorative Arts**
Auction: January 23rd

**Fine English & Continental
Furniture and Objects of Art**
Auction: January 30th

Christie's East Galleries
219 East 67th Street

Furniture, Paintings and Decorations
Auction: January 12th

Furniture, Paintings and Decorations
Auction: January 19th

Jewelry
Auction: January 21st

**English & Continental Furniture,
Oriental Rugs & Decorations**
Auction: January 26th

American Paintings
Catalogued by the Park Avenue Staff
Auction: January 29th

For detailed information regarding sales
and viewing times, call Christie's Auction
Line at 212/371-5438. For catalog
information, please call Sharon Landman
at 212/578-4141.

Christie's



100 Park Avenue, New York, N.Y. 10022

212 546-1000



The secret of artistry.
Our master watchmakers know
each Rolex watch by heart.
And our master jewelers select
each Bucherer stone by hand, always with
an eye for the most exquisite color.



ROLEX



Bucherer

The Swiss family of master jewelers and watchmakers.

730 Fifth Avenue (between 56th and 57th Sts.), New York, N.Y. 10019 • (212) 757-8140.



ART & LEGEND



MASK OF A SAINT
Colonial Spanish
Late 18th Century
Cast metal
Height 9"

By Appointment:

G. SPRATT

Box 13

San Anselmo, California 94960

415-354-3476



If you found one of these chairs
you'd be fortunate.
Twelve of them?
You'd be at Newel.

NEWEL.

The largest and most extraordinary
antique resource in the world.

Newel Art Galleries, Inc., 425 East 53rd Street New York, N.Y. 10022 (212) 758-1970



**A HIGHLY IMPORTANT
INLAID SOLID SATINWOOD
SECRÉTAIRE BOOKCASE CABINET**
of superlative quality,
original throughout.

**ATTRIBUTED TO
GEORGE HEPPLEWHITE.**

CIRCA 1780.

Width 43" Depth 20½" Height 8' over all

Illustrated in *A History of English Furniture:
The Age of Satinwood*, by Percy Macquoid,
fig. 182, see p. 198.



Hyde Park
Antiques, Ltd.





Hyde Park

Antiques, Ltd.

836 Broadway (at 13th Street)

New York, N.Y. 10003

Telephone: (212) 477-0055



*We offer one of the largest collections of fine English 18th and early-19th century furniture in the country
and are also always eager to buy pieces of comparable quality.*



A LA VIEILLE RUSSIE



781 FIFTH AVENUE, NEW YORK, N.Y. 10022 (212) 752-1727 • ESTABLISHED 1851



An Investment in Quality



ALVR 



For contemporary furniture, handmade
and collectable, visit a McGuire showroom.
For a 36-page, full-color booklet, send
\$3.00 to McGuire, Dept. C182, 38 Hotaling,
Jackson Square, San Francisco, CA 94111.

Other showrooms: New York, Chicago,
Miami, Tampa, Atlanta, Dallas, Denver,
Los Angeles, San Francisco, Portland, Seattle.
International: Belgium, Canada, France,
Great Britain, Greece, Italy, Switzerland,
West Germany.

McGUIRE

MORGAN GALLERIES Inc.

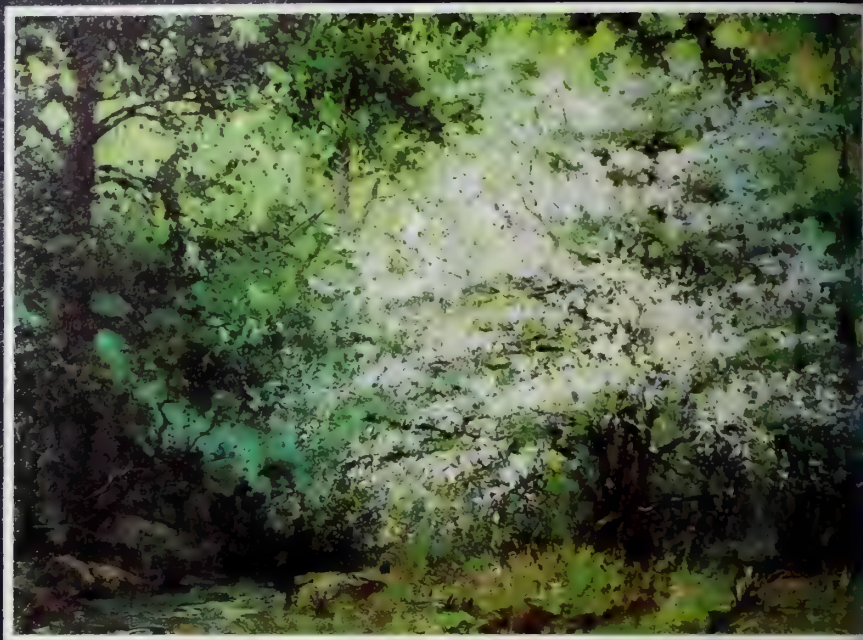
6266 Hwy 290 W.

Austin, TX 78735

512-892-0946 - 288-3062



Cary Niblett, C.A., "Winter Hunt", Oil, 24 inches x 36 inches.



Buck McCain, Oil 30 inches x 40 inches.

Morgan Publishing Company is seeking
paintings and biographical information
for forthcoming books on artists:
Leon Gaspard, Irving Couse,
Joseph H. Sharp.

Also selected works by the following artists:

Gordon Snidow

E. Cortés

J. H. Sharp

I. Couse

F. Tenney Johnson



N. J. Roberts, "Firewood", Oil, 11 inches x 14 inches.
Silver Award, Oil, Texas Ranger Hall of Fame 1981.

STAIR

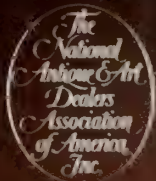
& COMPANY ESTABLISHED 1912

59 East 57th Street
New York, N.Y. 10022
(212) 355-7620

10900 Wilshire Blvd.
Los Angeles, CA 90024
(213) 208-0482

120 Mount Street, London

Member of the National Antique and
Art Dealers Association of America
and the British Antique Dealers' Association



"Leaving Cover" by George Wright. 1856-1942. Oil on canvas, signed lower right.

A pair of Hepplewhite mahogany open armchairs with elaborately carved back splats and square tapering legs with spade feet. English, Circa 1765. In Los Angeles.

An 18th Century English mahogany poker-checker table on a ring pedestal base. Circa 1765. In Los Angeles.

JAMES BAMA



79 Year Old Cowboy, 1981. Oil on panel, 20 x 24 inches

represented by

COE KERR GALLERY

49 East 109 Street New York 10028 212 628 1340

A rare Kang Hsai period Chinese twelve panel
lacquer screen. Dated 1687. Retaining to a remarkable
over-painting on top of the lacquer background.
Below, details from panels four and eleven.



FREDERICK P. VICTORIA & SON, INC.



154 East 55 Street
New York, NY. 10022
212-755-2581, 2549

FINE FRENCH AND ENGLISH FURNITURE
French, English and Oriental Antiques
Handcrafted Caspian Reproduction

Masterpieces of
Furniture
Furniture



Old Sheffield Plate: an enduring art.
Footed tea tray. Length, 25 inches. Circa 1820.
\$2,500. Pair of four-piece covered entree dishes,
with footed hot water stands bearing the marks
of T. & J. Creswick. Circa 1825. \$3,000.



Fortunoff, the source

5813 Fifth Avenue at 54th Street, New York City (212) 758-6680.
Westbury, L.I. (516) 632-9000, Paramus Park, N.J. (201) 261-8900.
Out of New York State call toll-free (800) 223-2326.

EUSTATHIOU

Fine Furniture



*Chinese export lacquer kneehole desk decorated in raised gilt
on a black ground, mid-18th century
42 $\frac{3}{4}$ in. (108.5 cm.) wide; 32 $\frac{1}{4}$ in. (82 cm.) high; 26 $\frac{1}{2}$ in. (67 cm.) deep*

123 EAST 54th STREET,
NEW YORK, N.Y. 10022.
212-935 0527



Gregg G. Juarez, international art dealer, collector and president of Gregg Juarez Galleries, invites you to share in a new art experience.

The stimulating and exciting art world of

James-Paul Brown



"Birds of Paradise," 30"x44"

Enrich your art collection with this handsome example of the artist's work. This exciting work by the artist is now available also as a poster: 32" x 44," black border on quality paper. Each example is signed and numbered. \$35.00 plus \$4.00 for postage and handling.

Gregg Juarez Galleries

8600 Sunset Boulevard, Los Angeles, C.A. 90069 (213) 657-6788

New York representation:

Reynold Smith, 10 Madison Avenue

Paris representation:

Galerie Etienne Sassi, 14 Avenue Matignon

JAMES PEALE (1749-1831)



oil on paper 19x26 inches

An Abundance of Fruit
R.H. LOVE GALLERIES^{INC}
100 EAST OHIO, CHICAGO

Florian Papp

At Florian Papp, we're often intrigued by how different influences combine to produce individual pieces of note. As an example, this small, well-proportioned bureau bookcase—the product of two quite different influences: One, the impact of Palladian architecture on the Georgian taste in furniture. And Two, the equally dramatic influence mahogany had on the design of furniture itself, as it displaced the previously favored walnut. With its superior strength and density, mahogany opened a wealth of esthetic choice to the carver.

It allowed more intricate carving than ever before, as in this piece's pierced fretwork of the swan-neck pediment, the finely carved corbels and pendant foliate motifs on the doorframe itself, and the blind fret design of the desk portion's central door. The translation from architecture to furniture, from stone to wood, is especially intriguing. A translation which, were it not for the medium of mahogany, would have been patently impossible. Precisely the sort of phenomenon which makes eighteenth-century English furniture both intellectually and esthetically very interesting, indeed. One of many noteworthy pieces to be found among our three gallery floors at Florian Papp.

—Melinda Florian Papp and William James Papp, Jr.



Florian Papp, Inc., 962 Madison Avenue, New York, New York 10021
(212) 688-6770. Serving the requirements of collectors, interior designers
and museums for three generations.



We offer major collections of
English formal and country furniture,
Oriental furniture, paintings,
porcelains, and accessories
on eight gallery floors
comfortably arranged
for your careful inspection.

New York's leading antique dealer
the professional buyer and seller.

Kentshire Galleries

UNITED STATES SILVER COMPANY

37 EAST 12TH STREET, NEW YORK, NEW YORK 10003

(212) 673-6644

Jean-Léon Gérôme

1824–1904

"Bellone"

c. 1892



**JORDAN-
VOLPE
GALLERY**

457 West Broadway
New York, N.Y. 10012
(212) 533-3900

Winter hours:
Tuesday through Saturday,
11 a.m. to 6:30 p.m.

This depiction of the sister of Mars, the Matron Roman Goddess of War, is of polychromed lead and bronze, the cast and carved areas galvanized together by one of the many innovative techniques Gérôme contributed to the art of sculpture. The tinted glass eyes are possibly by Lalique or Galle, with whom Gérôme often collaborated. The life-sized "Bellone" was shown at the Paris Salon of 1892. Height: 17"



Wartski

ESTABLISHED 1865

14 GRAFTON STREET, LONDON W1

TELEPHONE 493 1141/2/3

A circular gold box with hammered finish, the lid applied with a spray of peony with diamond and ruby-set leaves and a carved ruby flower. Signed with the initials of the workmaster: Edward Wilhelm Schramm. St. Petersburg Circa 1890. Diameter 1 1/2 inches



The dragonfly box showing the brilliant red interior together with the Imperial Warrants granted to the Lukutin factory in gold.

THE INFLUENCE OF JAPAN UPON THE WORK OF FABERGÉ

Throughout his life Carl Fabergé was fascinated by and collected Japanese works of art including netsuke, inro and lacquer. The art of China was also a great interest and from these countries he was to derive inspiration and a knowledge of the materials and techniques which he imparted to his artist craftsmen for their interpretation.



A circular steel-blue papier-mâché bonbonnière with the signature of the Lukutin Factory in gold painted on the usual sealing wax red interior. Mounted in yellow gold by Fabergé in imitation of Japanese cross lacquer work on lacquer. The dragonfly is applied in gold.





Worcester, Dr. Wall period c.1765. Robert Hancock print finely coloured in.



"The Fishergirl"
C. S. Lidderdale
1831 - 1895

Painting - 25" x 17" - cm 63.5 x 43
Quadrant - 11" x 23" - cm 28 x 58.5

"In Toronto" Fine Paintings by recorded artists

Abby Altson, Constant Artz, N. H. J. Baird, E. C. Barnes, Chas. Baxter, E. P. Berne-Bellecour, Maurice Bompart, C. Bouter, A. de Breanski, Edgar Bundy, J. Chelminski, Ivan Choultse, Vincent Clare, Philip Connard, R. A., Benjamin Constant, Pierre O. J. Coomans, T. S. Cooper, Auguste Daini, Henry Dawson, G. J. Delfgaauw, R. Desverraux, Wm. Dommerson, Dietz Edzard, E. Eichinger, Otto Eichinger, Otto Erdman, Paraj S. Fabijanski, Harry Fidler, Edouard Frere, Edouard Garrido, H. Goldthwaite, F. Goodall, A. M. Gorter, R. A., Paul Grolleron, G. de Hagemann, Georges Haquette, W. Hendriks, J. J. Henner, G. A. Holmes, Bernard de Hoog, Paul Hugues, David James, W. G. F. Jansen, Wm. Lee-Hankey, Henry Lerolle, A. A. Lesrel, C. S. Lidderdale, J. C. Maggs, Constantin Makovsky, E. van Marcke, J. E. Meadows, Hans van Meegren, Frans Moormans, M. Moretti, Charles L. L. Muller, C. M. Padday, H. H. Parker, Ernest Parton, J. Passmore, David Payne, James Peel, F. Roybet, Philip Sadee, J. Sanderson-Wells, Paul Schaan, Henry Schafer, Wm. Shayer, J. B. Smith, H. Hughes Stanton, C. Stoiloff, J. Thors, W. H. Van der Nat, E. Walbourne, Robert Watson, Alfred C. Weber, Jose Weiss, Maurice Wilks and Florent Willems.

FREDERICK THOM GALLERIES

194 Bloor Street West
(just west of Park Plaza Hotel)
Toronto M5S 1T8, Canada
Telephone: (Area 416) 921-3522

MALLET

BY APPOINTMENT TO THE LATE QUEEN MARY



An extremely fine and rare Queen Anne bureau cabinet in magnificent red lacquer decorated with gold chinoiserie; the upper section with broken arch pediment, the double domed and panelled doors opening to reveal many drawers and pigeon holes; the lower section with fall front above two long and two short drawers. English, circa 1710.

Formerly in the collection of Madame Lucien Manet, Paris. Illustrated 'English Furniture' of the 18th Century by David Nickerson, page 14, fig. 11. Height: 7' 6½" Depth: 1' 11" Width: 3' 4"

MALLET & SON (ANTIQUES) LTD., 40 NEW BOND STREET, LONDON W1
TELEX 25692 CABLES: MALLETS LONDON W1Y 0BS and at BOEUF, PARIS

Featured in our Exhibition of
Sixty European Paintings.



Jean Louis Forain (1852-1931)
Femme à L'Eventail, pastel, 35 x 31 inches

Catalogue available on request \$2.00 postpaid

Hirschl & Adler
GALLERIES INC

21 East 70th Street, New York 10021 • (212) 535-8810
Tuesday-Friday: 9:30 to 5:30, Saturday: 9:30 to 5

arenski

29-31 george street london w1h 5pf

tel. 01-486 0678

glass
paintings

fine antique furniture

bronzes
objets d'art



A MAGNIFICENT PAIR OF MINTONS POLYCHROME VASES
Height 16 1/2 in. - 41.6 cm

Shown at the Paris International Exhibition of 1878, each decorated with initials, with panels of putti holding masks, amongst other motifs, arches, statues, urns and leafy garlands, all against an enamelled background. circular foot and square base, printed Minton Exhibition mark.



Wednesday, January 20 at 10 a.m.
 17th- and 18th-Century
 English and Continental
 Furniture and Decorations,
 Old Master and 19th-Century
 European Paintings,
 Georgian Silver, Fine Porcelains,
 Tapestries and Rugs

William Doyle
 GALLERIES

175 East 87th Street
 New York, New York 10028
 Telephone (212) 427-2730

All sales can be purchased on credit.

Auction

be a commission of 10% in addition to the 10% premium paid by the Buyer as part of the purchase price

Eldridge
LONDON

Established in the 20th Century for the perpetuation of all that is good from the 18th & 19th Centuries.



A delightful marquetry sidetable with full width frieze drawer,
dating from the second quarter of the XVIIIth century;
width 28½", depth 18", height 28".

Specialist Restorers and Dealers in Fine
18th & 19th Century Furniture.

Farringdon House, 103-107 Farringdon Road, London E.C.1. Telephone: 01-253 4001

JENNESS CORTEZ

"Steeplechase Start"

Oil on Linen
40 by 54 inches
©1981

CLASSIC
GALLERY OF SPORT 

Averill Park, N.Y. 12018
Tel. (518) 674-5741

☐ Send Me Your
FREE Color Catalogue
"Cortez Saratoga Collection"



MICHAEL CAPO

INVESTMENT QUALITY XVIII & XIX CENTURY
FURNITURE, PAINTINGS, AND OBJETS D'ART
831 BROADWAY
NEW YORK, NEW YORK 10003
TELEPHONE 212/982-3356



Phillips
International Fine Art Auctioneers founded 1796

PREVIEW



An Important and Fine Pair of Charles II Candlesticks,
by Jacob Bodendick, 1674,
24cm high, 45ozs

Important Silver and Plate, Phillips, London, 22 January at 11 a.m.

January–March
1982

Members of the Society of Fine Art Auctioneers.

Phillips Blenheim Street Potter & Metalware	16 February	Phillips in Leeds Art Nouveau & Art Deco	20 January 24 February	
ETHNOGRAPHICAL ITEMS Phillips Blenheim Street Ethnographical Items & Antiquities	2 February	Phillips in Knowle Victoriana Victoriana		
ARMS, ARMOUR & MILITARIA Phillips Blenheim Street Arms & Armour	10 March	Phillips New York Art Nouveau and Art Deco	11 February	
Phillips in Morley Guns, Weapons & Militaria	3 March	Phillips in Toronto Art Nouveau, Art Deco, Ceramics & Glass	25 January	Dolls & Related Material Pot Lids, Fairings, Goss & Commemorative China
COSTUME, LACE & TEXTILES Phillips Blenheim Street Costume, Lace & Textiles Costume, Lace & Textiles	28 January 4 March	SCIENTIFIC INSTRUMENTS Phillips Blenheim Street Scientific Instruments	3 February	Phillips in Morley Toys, Costume, Guns, Weapons Militaria & Musical Instruments
Phillips in Morley Collector Sale including Costume	3 March	Phillips in Leeds Scientific & Optical Instruments & Barometers	24 February	
Phillips Edinburgh Costume included in Antique Furniture Sales, check with auctioneers for details		FURS Phillips Blenheim Street Fine Furs Fine Furs Fine Furs	14 January 18 February 25 March	Phillips in Knowle Collectors' Items
MINIATURES, FANS, HOLY ICONS & OBJECTS OF VERTU Phillips Blenheim Street Miniatures, Fans, Holy Icons & Objects of Vertu	3 March	Phillips in Glasgow Furs Furs	27 January 24 February	Phillips in Oxford Collectors' Items
ART NOUVEAU, DECORATIVE ARTS & STUDIO CERAMICS Phillips Blenheim Street Art Nouveau, Decorative Arts & Studio Ceramics Art Nouveau, Decorative Arts & Studio Ceramics	11 February 18 March	MUSICAL INSTRUMENTS Phillips Blenheim Street Musical Instruments Musical Instruments	21 January 25 February	Phillips in Bath Collectors' Items, Bygones & Costume Collectors' Items, Bygones & Costume
		Phillips in Morley Collectors' Items including Musical Instruments	3 March	Phillips Glasgow Collectors' Items Collectors' Items
				Phillips New York Illustration, Animation & Comic Art Lead Soldiers & Military Miniatures



1982 London Sales and Catalogue Subscription Scheme

We invite you to take advantage of our new catalogue subscription scheme together with full details of our London sales programme during the period January-June 1982

This year we are holding over 500 SALES and included in these are over 200 SPECIALISED SALES

of major categories such as Old Master Paintings; Fine English Paintings; Watercolours and Drawings; English and Continental Ceramics; Oriental Works of Art; Furniture; Clocks and Watches; Musical Instruments; Art Nouveau; Decorative Arts and Studio Ceramics; Miniatures, Fans and Holy Icons; Collectors' Items; Postage Stamps; Arms and Armour; Ethnographical Items; Scientific Instruments; Fine Silver and Plate; Important Jewels; Fine Furs; Textiles; Books, Maps and Manuscripts; Prints; Modern British and Continental Paintings.

To: **Phillips Catalogue Subscription Department,**
Blenstock House, 7 Blenheim Street,
New Bond Street,
London, W1Y 0AS

Please send me a copy of Phillips London Sales programme and 1982 Catalogue subscription form

Name (Mr./Mrs./Ms.)
(block capitals)

Initials

Address

Phillips London

IMPORTANT JEWELS

Tuesday 26th January at 1.30 p.m.



An important gold ring mounted with a green diamond weighing 2.74cts. and a golden brown diamond weighing 2.96cts., with two pear-shaped diamonds between. Offered with Gübelin certificates

Viewing: Friday 9 a.m.-4.30 p.m.
Monday 9 a.m.-4.30 p.m.
Morning of Sale until 11 a.m.

Illustrated Catalogue £2.50 by post

For further information please contact
Peter Beaumont or John Benjamin
(01) 629 6602 Ext. 240



A fine sapphire ring, the cushion shape
round cut stone weighing 2.74cts.,
flanked by two fancy cut diamonds

IMPORTANT SILVER & PLATE

Friday 22nd January at 11 a.m.

An important George I Box
by Paul de Lamerie, with
interesting inscriptions and
engravings relating to
Samuel Parr, Chaplain to
Queen Caroline, 1723,
12cm. x 9.75cm. x 5cm.,
18ozs.



A good George III
two-handed Cup and Cover,
decorated with rocaille chasing,
45cm. high, by Emick Romer,
London, 1768, 66.5ozs.,
engraved with the Crest and
Arms of Barne (probably)

An Omar Ramsden
Ewer, 1932, 25.5cm.
high, 48ozs. shown
with a similar spoon,
1934, 20cm. long,
3.25ozs.,
with original case



A pair of
Old Sheffield Plate
Neo-Classical Caddies,
circa 1775, shown with
a similar coffee pot,
28cm., circa 1775



A pair of
George IV Wine
Coolers with liners,
by Philip Rundell,
1821, 27cm. high,
222ozs.



A Queen Anne Coffee Pot
by Benjamin Pyne,
1707, 24.5cm. high,



Including the Jack MacDonald Collection of Reference Books

Viewing: Two Days Prior 9 a.m.-4.30 p.m.

For further information please contact Eric Smith (01) 629-6602

Phillips London

SILVER & GOLD BOXES

and miscellaneous collectors' items including a collection of vesta cases

Friday 5th February at 11 a.m.



A selection of the items in this sale including: A Victorian silver-gilt snuff box by Thomas Johnson, 1866; An 18th Century corkscrew, probably Dutch, circa 1770; An unusual pair of late Victorian sugar nips modelled as a monkey, 1883; A German cigarette case finely enamelled with a nude smoking, circa 1900; A very rare early 19th Century wine label modelled as the arms of Perth, by Robert Keay of Perth; A gilt metal Nelson commemorative box, circa 1805; A Victorian vinaigrette by John Timms, Birmingham, 1846

Viewing: Two days prior 9 a.m.-4.30 p.m.

Illustrated Catalogue £2 by post

For further information please contact
Alastair Dickenson (01) 629-6602 Ext 241

ART NOUVEAU, DECORATIVE ARTS & STUDIO CERAMICS

Thursday 11th February at 11 a.m.



Left to right: A William De Morgan Pottery Vase, decorated in colours, by Joe Justice, 14.5cm. high; Raphael Kirchner: Mixed media sculpture, bronze, wood and glass, 70cm. x 63.50cm. A Doulton Burslem Double Sided Porcelain Figure of Mephistopheles and Marguerite, 1910; An Argy-Rousseau Pate-de-Verre Vase, decorated in red, orange and purple with grapes and leaves, 9cm. high

Viewing: 10.30 a.m. - 5.30 p.m.

Illustrated Catalogue Available Two Weeks Prior

For further information please contact Keith Baker (01) 629-6602 Ext 233

Phillips London

PEWTER & METALWARE

Tuesday 16th February at 11 a.m.

Viewing: Friday 9 a.m.-4.30 p.m.
Saturday 9 a.m.-12 noon
Monday 9 a.m.-4 p.m.

Illustrated Catalogue £1 by post

For further information please contact
Jeremy Collins (01) 629-6602 Ext 321

A fine large German Guild flagon by the Master
Christopher Marx of Nuremberg, with bronze
tap, lion feet and finial, inscribed with names of
members of the Creüssen Guild, and dated 1609,
circa late 17th Century



GOOD EUROPEAN CERAMICS & GLASS

Wednesday 17th February at 11 a.m.



Left to right: A Staffordshire solid agate Sauceboat, the handle formed as a fox, 21cm.; An early Bow white-glazed Bust of a Mongolian, 26.5cm.; A Dutch Delft Plate, painted with William IV of Orange, Anne and Princess Carolina, commemorating his Proclamation as Stadtholder in 1747, De Grieksche A lacoon.

Viewing: Two Days Prior 9 a.m.-4.30 p.m.

Illustrated Catalogue

Suitable entries will be accepted for this sale until 13th January

For further information please contact John Matthews (01) 629-6602

Phillips London

PRINTS

Monday 11th January at 2 p.m.



Henri Fantin-Latour
REVERIE (H. 159)
Lithograph on japan, 2nd (final) state,
signed in pencil and numbered 4/15,
19.2cm. x 31.3cm.



Charles Mottram after H. C. Selous
JERUSALEM IN HER FALL
To be sold with the companion,
JERUSALEM IN HER GRANDEUR.
The pair of steel engravings on laid india
paper, published 1860 by Leggatt

Viewing: Friday 9 a.m.-5 p.m. Saturday 9 a.m.-12 noon Morning of Sale until 10.30 a.m.

Illustrated Catalogue 12 40 by post

The Print Department is now accepting entries for sales to be held on February 8th and March 1st

For more information please contact Elizabeth Harvey-Lee (01) 629-6602 Ext 212

Phillips New York

EUROPEAN & AMERICAN PAINTINGS & PRINTS

To be held at 867 Madison Avenue
Tuesday 16th February at 11 a.m.

Viewing: Four Days Prior

*Illustrated Catalogue \$12 by
overseas post*

For further information please
contact Russell E. Burke III
or William Rudd
(212) 570-4859

*Right: Charles Martin Powell,
Ships in a Calm, oil on canvas,
one of a pair, 91.5cm. x 122cm.*

*Left: James Jacques Joseph
Tissot, Mrs. Newton, signed, oil
on panel, 36cm. x 23.5cm.*



FURNITURE & DECORATIONS WITH CERAMICS

To be held at 525 East 72 Street
Thursday 28th January at 11 a.m.



*Left to right: A Chippendale carved mahogany Chest on Chest, circa 1780. A Chippendale walnut mirror, circa 1780.
Shirvan Prayer Rug, 152.5cm. x 109.5cm.*

Viewing: Four Days Prior

Illustrated Catalogue \$14 by overseas post

For further information please contact Kenneth Leabman (212) 570-4842

Phillips New York

ORIENTAL WORKS OF ART

To be held at 867 Madison Avenue

Thursday 28th January at 6 p.m.



Viewing: Four Days Prior

Illustrated Catalogue \$14 by overseas post

For further information please contact
Nicholas Dawes (212) 570-4653

A Mahout seated on a Royal Elephant Mughal,
18th Century

Phillips Oxford & BROOKS

OILS, WATERCOLOURS & PRINTS

Friday 22nd January at 11 a.m.



Viewing: Two Days Prior and Morning of Sale

Illustrated Catalogue £1.25 by post

For further information please contact
Paul Viney (0865) 723524

Constant Artz
Ducks by a River
Signed, oil on canvas, 56cm. x 81.5cm.

Phillips Exeter

OIL PAINTINGS, WATERCOLOURS & PRINTS

Thursday 18th February at 11 a.m.

Viewing: Wednesday 9 a.m.-6 p.m.

Illustrated Catalogue £1 by post

Suitable entries will be accepted until three weeks prior to Sale date

For further information please contact Peter Kenway (0392) 39025

John Burr
The Young Piper
Signed and dated 1879, on panel, 8in. x 13in.



THE Phillips SALEROOMS & OFFICES

LONDON

Phillips, Blenstock House, 7 Blenheim Street,
New Bond Street, London W1Y 0AS.
Tel: 01-629 6602. Telex: 298855 Blen G.

Phillips West 2, 10 Salem Road,
London W2 4BU. Tel: 01-221 5303.

Phillips Marylebone, Hayes Place,
Misson Grove, London NW1 6UA.
Tel: 01-723 2647.

Phillips & Co., 7 Blenheim Street,
New Bond Street, London W1Y 0AS.
Tel: 01-493 2445.

REGIONAL

Phillips in Scotland, 65 George Street,
Edinburgh EH2 2JL. Tel: 031-225 2266.

Phillips in Scotland, 98 Sauchiehall Street,
Glasgow G2 3DQ. Tel: 041-332 3386.

Phillips, 17a East Parade, Leeds,
West Yorkshire, LS1 2BU.
Tel: 0532 448011.

Phillips, Fountain Street Auction Rooms,
20 Fountain Street, Morley, Leeds
LS27 9EN. Tel: 0532 523888.

Mrs. C. J. Owen, 16 College Avenue,
Formby, Merseyside L37 3JL.
Tel: 07048 74654.

Phillips & Swetenhams, Bold Place,
Chester, Cheshire CH1 3LY
Tel: 0244 315333.

Phillips & Swetenhams,
9 & 15 Conwy Road, Colwyn Bay,
Clwyd. Tel: 0492 33406.

Phillips in Knowle, The Old House,
Station Road, Knowle, Solihull,
West Midlands B93 0HT.
Tel: 056 45 6151.

Phillips, 3 Opie Street, Norwich, Norfolk
NR1 3DP. Tel: 0603 616426.

In association with Garrod Turner,
Garrod Turners' Rooms,
50 St. Nicholas Street, Ipswich, IP1 1TP.
Tel: 0473 54664.

Phillips inc. Brooks Fine Art Auctioneers,
39 Park End Street, Oxford OX1 1JD.
Tel: 0865 723524.

Phillips & Jollys, 1 Old King Street
Bath Avon, BA1 1DD. Tel: 0225 310609
or 310709.

Phillips in Exeter, Alphin Brook Road
Exeter, Devon EX2 8TH.
Tel: 0392 39025/6.

OVERSEAS

Phillips, Son & Neale Inc.,
867 Madison Avenue, New York
NY 10021. Tel: 010 1 212 570 4830.
Telex: 126380 Bids NYK.

Phillips, Son & Neale Inc.,
525 East 72nd Street, New York
NY 10021. Tel: 010 1 212 570 4842.

Phillips, 6 North Faneuil Hall,
Market Place, Boston, Mass. 02109,
U.S.A. Tel: 010 1 617 227 6145.

Phillips Ward-Price Ltd.,
76 Davenport Road, Toronto, Ontario,
Canada M5R 1H3. Tel: 010 1 416 923
9876.

Phillips-Jacoby Ltd., Montreal, P.Q.,
Canada Tel: 010 1 514 842 1803.
Cables: Polcan

Phillips Ward-Price Ottawa, 345 Island
Park Drive, Ottawa, Ontario, Canada
K1Y 0A6. Tel: 010 1 613 722 0882.

Phillips Son & Neale SA, 6 rue de la Cité

Phillips Chester

& SWETENHAMS

ENGLISH & CONTINENTAL PAINTINGS

Friday 5th February at 11.30 a.m.



Edgar Hunt

A Goat, Chickens and Chicks feeding in a Farmyard, oil on canvas, 91.5cm. x 119.5cm.

Viewing: Wednesday 9 a.m.-5 p.m.
Thursday 9 a.m.-5 p.m.

Illustrated Catalogue £2.25 by post

For further information please contact
John Dabney (0244) 315333

Albert Goodwin
'A West Indian Harbour', Figures passing before
orange and banana trees, a West Indiaman, sails
in the harbour beyond
the trees. 911, also inscribed, pencil and
red washes heightened with white,
1891 x 65cm.



EXHIBITORS

A La Vieille Russie, Inc.
 Didier Aaron, Inc.
 Armin B. Allen
 W. Graham Arader III
 Bedford Green Antiques
 Doris Leslie Blau
 Ronald Bourgeault
 Alfred Bullard, Inc.
 Ralph M. Chait Galleries, Inc.
 Childs Gallery
 Ed Clerk
 Lillian Blankley Cogan
 M. Darling Limited
 Dildarian, Inc.
 Dillingham House
 Malcolm Franklin, Inc.
 Patty Gagarin Antiques
 Georgian Manor Antiques Inc.
 Benjamin Ginsburg Antiquary
 James & Nancy Glazer
 Price Glover, Inc.
 Elinor Gordon
 Guthman Americana
 Hastings House Antiques
 Hayestock House
 Hirschl & Adler Galleries Inc.
 Hobart House (Malcolm Stearns, Jr.)
 Ruth Hubbell
 The Incurable Collector
 Jackson-Mitchell, Inc.
 Valdemar F. Jacobsen
 Lawrence E. King
 Robert E. Kinnaman/Brian A. Ramaekers
 Raymond B. Knight
 Gerald Kornblau Gallery
 H.J. Kratzer
 Landrigan & Stair, Inc.
 L'Antiquaire, Inc.
 Le Cadet de Gascogne (Gilbert Gestas, Inc.)
 Linlo House, Inc.
 D.M. & P. Manheim Antiques Corp.
 Marine Arts Gallery
 Elinor Merrell
 Edward H. Merrin Gallery, Inc.
 Joan B. Mirviss
 Morrison-Mussavi, Inc.
 Fred B. Nadler Antiques, Inc.
 Newcomer/Westreich-American Decorative Arts
 Nimmo & Hart
 The Old Print Shop (Kenneth M. Newman)
 Jack Partridge
 David Pottinger
 Marguerite Riordan
 George E. Schoellkopf
 Matthew Schutz, Ltd.
 Robert Spencer
 Stair & Company, Inc.
 Garrick C. Stephenson
 Anthony Stuempfig Antiques
 Sylvia Tearston Antiques
 J.J. Thompson
 Tillou Gallery, Inc.
 John C.R. Tompkins
 Timothy Trace and Jonathan Trace
 222 Imports
 Earle D. Vandekar
 Vernay & Jussel
 Frederick P. Victoria & Son, Inc.
 The Village Green Antiques
 The Virginians
 Thomas D. & Constance R. Williams
 Thomas K. Woodard
 York House

WINTER antiques SHOW



January 23 through 31, 1982

America's most prestigious antiques show
the twenty-eighth annual exhibition and sale of antiques
from the collections of distinguished dealers

Seventh Regiment Armory

Park Avenue at 67th Street, New York City

Daily: eleven a.m. to nine p.m. Sundays: one to six p.m.

ADMISSION \$5.00

A Benefit for East Side House Settlement

SPECIAL EVENTS

PATRON'S RECEPTION Friday, January 22, five to nine p.m.

Tickets \$90 per person.

PREVIEW PARTY Friday, January 22, six-thirty to nine p.m.

Tickets \$60 per person.

ILLUSTRATED LECTURES—Sponsored by *The Magazine ANTIQUES*

MONDAY, JANUARY 25 AT 10 A.M. "*Majestically plain, made to endure*":

A perspective on New England, Wendell Garrett, Editor,
The Magazine ANTIQUES

WEDNESDAY, JANUARY 27 AT 10 A.M. "*A perspective on The American Museum,
Bath, England*" Ian McCallum, Director, The American Museum

FRIDAY, JANUARY 29 AT 10 A.M. "*Executed in the neatest manner*": *A perspective on
New York* Nancy E. Richards, Curator, Winterthur Museum

Each illustrated lecture, coffee, show admission and catalogue, \$12.00

PANEL DISCUSSION—Sponsored by *Antiques World*

Thursday, January 28 at 3 p.m. "*How To Decorate with Antiques*"

Mrs. Randolph Williams, Parish-Hadley, Inc., Robert Denning,

Denning & Fourcade, Michael Taylor, Michael Taylor, Mario Buatta, moderator

Discussion, coffee, show admission and catalogue, \$15.

LOAN EXHIBITION *Perspective on New York*

Treasures from the Winterthur Museum Collection

Benefit for
337 Alexander Avenue

THE NATIONAL ANTIQUARIAN

THERIEN & CO



Therien & Co.

Japanese red lacquered ceremonial tea table with gilt and incised copper mounts, the circular top over bracket apron, raised on shaped legs ending in scrolled toes, 18th century. 30.5 cm. (12 in.) diameter, 38.1 cm. (15 in.) high. 811 Montgomery Street, San Francisco 94133. Telephone (415) 781-6991.

ROBERT DOMERGUE & COMPANY



Robert Domergue & Company

A group of Chinese painted enamels from the late 18th century. From left to right: A fine imperial yellow ground gu-form vase painted with Buddhist symbols in polychrome, Qianlong period. 42.7 cm. (11 5/8 in.) high. A lemon yellow ground jardiniere, Jiaqing period. 20.4 cm. (8 in.) long, 13.9 cm. (5 1/2 in.) wide, 8.9 cm. (3 1/2 in.) high. Pair of footed blue ground bowls painted with white orchids, Jiaqing period. 17.8 cm. (7 in.) diameter, 11.4 cm. (4 1/2 in.) high without stand. 560 Jackson Street, San Francisco 94133. Telephone (415) 781-4034.

SAN FRANCISCO ANTIQUÉ DEALERS

JACKSON SQUARE

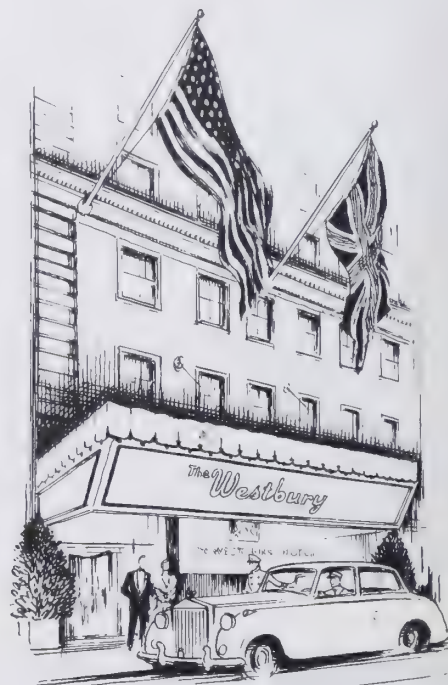


Winfield Winsor Antiques
1000 California Street, Suite 100, San Francisco, CA 94109
(415) 774-1111
Hours: Tuesday - Saturday 10am - 6pm
Sunday 12pm - 5pm
Closed on Mondays

FRANK CARO GALLERY
41 EAST 57TH STREET · NEW YORK, N.Y. 10022
(212) PL 3-2166



That
certain
feeling.



It comes with a great hotel. The location, next door to the best museums, galleries and boutiques. And near to all of New York. The renaissance of a great hotel in the European tradition. Connoisseurs the world over find the feeling expressed best at The Westbury.

Call the hotel direct or Trusthouse Forte toll-free 800-223-5672.



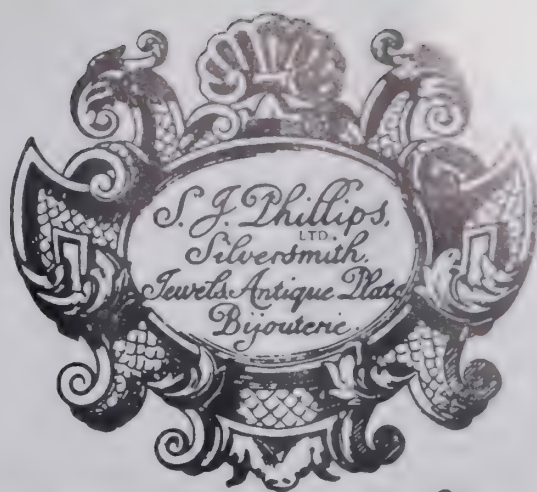
69th Street at Madison Avenue
New York City 10021
212-535-2000



A Trusthouse Forte
Exclusive Hotel



BY APPOINTMENT
ANTIQUÉ DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



*Rare English and Continental Silver. Miniatures
Antique Jewels. Fine Snuff-Boxes*



Charles II silver sugar box,
maker T.C. (see Jackson, Page 138).
London 1677.

Length 7.5 inches
Width 4.0 inches

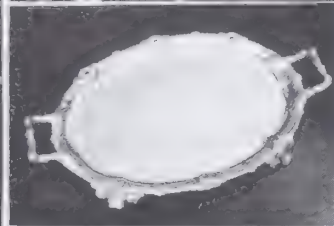
From our collection of XVIIIth Century English Silver.

*139 New Bond Street
London*

Valuation

Telephone

A Heritage of Hospitality



Spend a "day in the country" viewing a treasury of English antique furniture, silver and decorative accessories. The Wakefield-Scearce collection is housed under one historic roof with the unique Shops of Science Hill and the charming dining room of the Science Hill Inn. Your day in this timeless setting is one not soon forgotten. Because of its elegance, its beauty and the kind of hospitality the South has perfected. Whether you are a casual visitor or a connoisseur, we anticipate your visit with pleasure.

Catalogue — \$5.00

HISTORIC SCIENCE HILL C
SHELBYVILLE, KENTUCKY 40065
502-633-4302

DIRECT IMPORTERS OF BRITISH ANTIQUE
FURNITURE, SILVER, OLD SHEFFIELD AND
DECORATIVE ACCESSORIES

Member of the Art and Antique Dealers League
of America

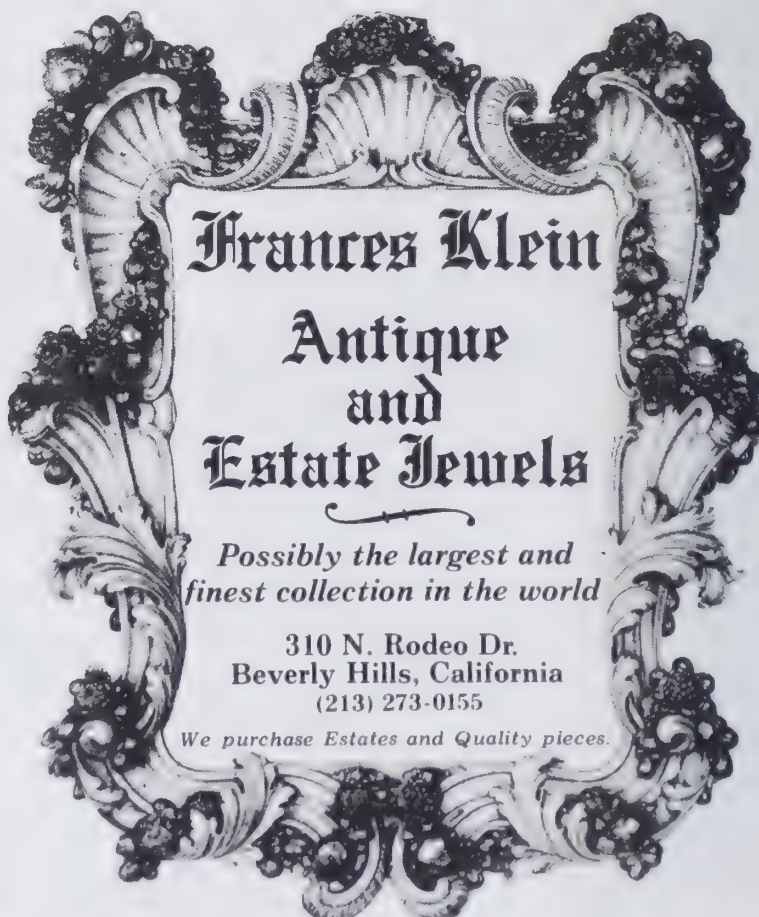


Wakefield-Scearce
Galleries
Incorporated



Pericle Fazzini "Ragazza Accovacciata" Bronze 7 inches high

DOMINION GALLERY
1438 Sherbrooke St. W.
Montreal H3G 1K4
Canada
514-845-7833 or
845-7471
Cable: Domgallery
Montreal



Frances Klein

Antique and Estate Jewels

*Possibly the largest and
finest collection in the world*

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces.

ROCOCO SILVER



A superb example of Rococo silver. This fine Caddy was made in the reign of GEORGE II in the year 1758 by the famous woman silversmith ELIZA GODFREY, who worked in Norwich Street, Haymarket. She was described in her trade card as "Goldsmith, Silversmith and Jeweller to His Royal Highness the Duke of Cumberland."

Our London and New York collections feature antique silver of the highest quality and always include exceptional and rare pieces of interest to the serious collector.

Our collection of Old Sheffield Plate is also one of the largest in the country.



S.J. SHRUBSOLE

LONDON: 43 MUSEUM STREET, LONDON WC1A 1LY TEL 01-405 2712 NEW YORK: 100 EAST 57TH STREET, NEW YORK, N.Y. 10022
Member of the British Antique Dealers' Association and the National Antique and Art Dealers' Association

75-38920



An early George I walnut bureau bookcase
possessing a fine patina. Circa 1720
Height 81 ins. 205.7 cms.
Width 40 ins. 101.5 cms.
Depth 21 1/2 ins. 55.2 cms.

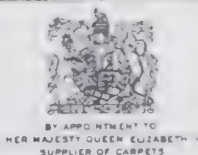
Norman Adams

810 HANE ROAD, KNIGHTSBRIDGE, LONDON, S.W.

Telephone 01-89 1200

Members of The British Antique Dealers Association

RARE AND DECORATIVE CARPETS
RUGS AND TAPESTRIES



C. John.
(RARE RUGS) LTD

70 SOUTH ADOLE

Telephone

01-493 5288



An important English
Moorfields Carpet
designed by Robert
Adam and woven by
Thomas Moore at
Chiswell Street,
Moorfields. Circa 1770.

Size: 34' 8" x 14' 2"
(10m 57 x 4m 32)
(This carpet is almost
identical to one at
Syon House, London).

Never say never

A friend in Washington

Washington's Fairfax Hotel has a Concierge who takes little stock in words like "booked," "sold out" or "impossible."

"Find a solution and there won't be a problem."

Essentially, having a good Concierge in your hotel is like having a friend with influence in the town you visit. Someone who can easily do the things you can't: get you tickets to a sold-out show, get you into the restaurant nobody can get into, or even get a broken suitcase handle repaired.

Such a friend is Christiane Juster. She is the unflappable French Concierge at the Fairfax. A lady who takes great pride in what she does, no matter how ordinary it may appear.



VOILÀ!

Item: In halting English, a French guest tries to tell her he's lost his passport. In perfect, soothing French, Christiane assures him she can get it reissued in two hours.

Item: Inauguration Night and a guest has forgotten her evening slippers. She rings up Christiane. Like sisters, they trade shoes.



Item: A guest's dinner jacket has been besmirched with bouillabaisse. Can he have it cleaned before dinner? Oh, and

AND NO STARCH can he get his dress shirt washed and ironed, too? Of course. Gladly.

Indeed, these are ordinary tasks, when you're not in a strange town. In Washington, they are deftly accomplished for you at the Fairfax, which is one reason people find this lovely, small hotel a friendly and very reassuring place to stay. One that makes your home seem not so far away.

The Fairfax

(Formerly the Loring Club)

2100 Massachusetts Avenue
Washington, D.C.

(800) 424-8008 or (202) 293-2100

*The Traveler's Choice
The Whimsical Chicago*

Delomosne & Son Ltd



A very rare water bottle or "guglet" of opaque white glass painted with garden flowers in natural colours.
Height: 8½ inches. English, circa 1755-60.

Collection: Mrs. Applewhaite Abbott.
Exhibited: "Gilding the Lily", Delomosne & Son, 1978.



4 Campden Hill Road,
Kensington High Street,
W8 7DU

01-937 1804



BY APPOINTMENT
TO H.M. THE QUEEN
GOLDSMITHS SILVERSMITHS & JEWELLERS
ASPREY & COMPANY LTD. LONDON

Asprey



Small chimed bracket timepiece with verge escapement
and pull repeat on two bells, silver engraved and polished case
with brass hardware

ASPREY & COMPANY LIMITED, 165-169 NEW BOND STREET, LONDON W1 2DU
alternative entrance at 22 Albemarle Street, London W1

Telegrams: Culleus London

Asprey S.A. Geneva, 40 rue du Rhone, Geneva

Telephone 28-72-77

William Stanley Haselline 1855-1900



The Pontine Marshes—the Roman Campagna

Oil on canvas, 20 1/2 x 27 1/2 inches

Berry-Hill Galleries, Inc.

GARDEN CITY, NEW YORK

741 Fifth Avenue, 27th Floor, New York, N.Y. 10022 • (212) 333-8777

Member of the Art Dealers Association of America, Inc.

Member of the National Association of Art Dealers Association of America, Inc.

ARMIN B. ALLEN, INC.

EUROPEAN WORKS OF ART AND CERAMICS

A Ludwigsburg group
of a Blackamoor
and a Lady
modeled by
Johann Christoph Benda
c. 1780
Height 6 1/2 inches
(17.4 cm.)
Ex. Collection
Felix Komaroff, New York
Fittingly at the
Museum of Modern Art
New York City



ARMIN B. ALLEN, INC. 100 N. W. 10th St., Miami, FL 33136
Tel. (305) 371-1111 • Fax (305) 371-1112
Catalog \$1.00

CHICAGO'S LARGEST ANTIQUUE DEALER

featuring

FURNITURE French, English, & Continental	ORIENTAL ART Large & Varied Selection
SILVER	PAINTINGS
CHANDELIERS	CLOCKS
PORCELAIN	ART GLASS
BRONZES	BRIC-A-BRAC
DOROTHY DOUGHTY & BOEHM BIRDS — & MUCH, MUCH MORE ALL AT	

Dorrose Galleries

751 N. WELLS CHICAGO, ILLINOIS

312/337-4052 MON.-SAT. 10-5

WHOLESALE & RETAIL

We are interested in purchasing worthwhile ART of all periods.

VISA & MASTER CHARGE

JEREMY LTD

255 KING'S ROAD, CHELSEA, LONDON, S.W.1

Telephone: 01-352 0644
01-352 3127

Cables: JEREMY LTD

OPEN ALL DAY SATURDAY

Members of The British Antique Dealers' Association Ltd.

FINEST ENGLISH AND FRENCH FURNITURE



French Louis XV

An unusual console with

retaining the original decoration and gilding

Height 34½" 88 cms. Width 38½" 98 cms. Depth 16"



Classic twelve light chandelier
in ormolu and bronze. French Empire,
Circa 1810. Height 50" x Width 28"

NESLE

ANTIQUES
LIGHTING FIXTURES • DECORATIONS

151 East 57th Street New York N.Y. 10022 Plaza 5-0515

CHICAGO DALLAS/HOUSTON DENVER MIAMI SAN FRANCISCO
R.J. Renshaw J.M. Edwards & Co. Shears & Window Donghia Inc. Shears & Window

Mayorcas Ltd.

Member of the BADA Ltd.



An important and rare SWISS embroidered picture of the 16th. cent. c 1550 representing Rebecca at the Well. On a dark blue felt field is embroidered in colourful silks and wools, a floral and arabesque design together with Rebecca in splendid costume, with a jug at the Well, in polychrome colouring of good hue, in blues, yellows, greens, tans, ivory, reds, tangerines etc. Size 2ft 2ins x 1ft 9½ins (68cms x 55cms). Perfect condition.

38 Jermyn Street St. James's
London S.W.1 Telephone: 01-629 4195

EDWARD SPEELMAN LTD

Old Masters

EMPIRE HOUSE, 175 PICCADILLY
LONDON W1V 0NP
01-493 0657

Detailed Editorial Indexes
for *The Connoisseur*
are published three times a year
at £4.50 each

From
Comag, Tavistock Road, West Drayton, Middlesex.

T. Crowther & Son Limited

282 NORTH END ROAD, FULHAM SW6 1NL. TEL: 01-385-1375 7. TELEGRAMS: CABLES: ANTIQUITY LTD.

We are especially interested in purchasing fine pieces of 18th century furniture, bronzes, wood and marble chimney pieces, grates, fenders and fire irons, oak and pine panelling and garden ornaments to supplement the extensive stock already available from our showrooms.



A fine early 18th Century Statuary Marble Figure of the Maritima Venus

CLIFFORD WRIGHT

Antiques and Works of Art



*A fine pair of George II carved giltwood eagle console tables with marble tops of unusual small proportions. Circa 1740.
Width: 28"
Depth: 17"
Height: 34 1/2"*

PERIOD MIRRORS

GILT FURNITURE

104 FULHAM ROAD, LONDON SW3. Telephone: 01-589 0986

Chinese Furniture
with a past...

An exhibition and sale
of furniture from
The Middle Kingdom
January 30-March 6



Photograph Arthur Hoken

E & J FRANKEL

30 East 57th Street, New York 10021 Telephone (212) 879-5733



"THE HUNTER"

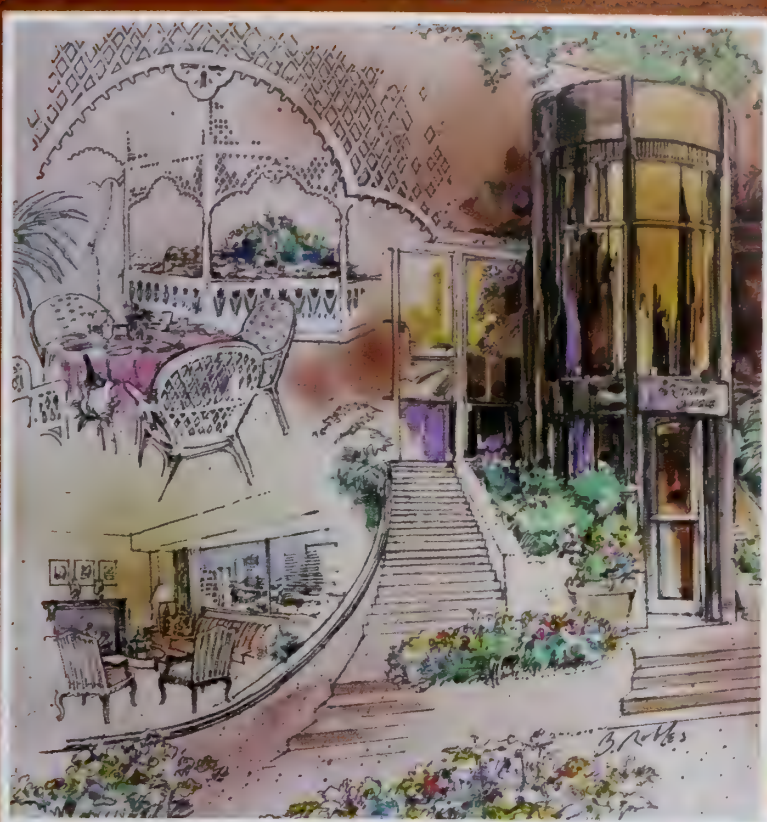
Gold and silver in satin hues enhance the impeccable beauty of these superb artistic clocks, created by one of Europe's most talented and foremost sculptresses, Mademoiselle A. Danesin. Each magnificent piece is cast in bronze, hand chiseled and engraved with the old burin technique, then silver and gold-plated and satin-oxidized entirely by hand.

A beautifully illustrated full-colour catalogue (#182C) of these finely styled reproduction clocks is now available, \$3.00 postpaid.

Dealer inquiries invited.

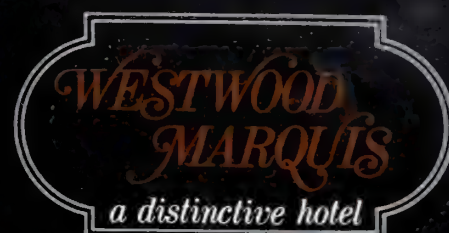
ARTEX LTD.

P.O. Box 26, Monroe, Washington 98272
Tel. (206) 794-8884



© MCMLXXXI Westwood Marquis Hotel

Not every masterpiece
is on canvas...



930 Hilgard Avenue Los Angeles, CA 90024
(213) 208-8765 • Toll Free (800) 421-2317
From California (800) 352-7454
Telex: 181835 "MARQUIS"

MAURITSHUIS — THE HAGUE Exhibition "A Collectors' Choice"

February 19-March 9, 1982

The three Hague art-dealers: Cramer, Hoogsteder and Nystad
show "one hundred Netherlandish paintings from the 17th
Century."

A fully illustrated catalogue appears with among others an article
by the Director of the Mauritshuis, Dr. H. R. Hoetink, about the
development of the art-trade. Price f35, — (£8.00).

What can Orientations offer the collector of Oriental antiques?



As a reader of *The Connoisseur* you are a person who would appreciate *Orientations* — the unique monthly magazine devoted to Asian art, bringing its readers articles contributed by experts on every aspect of the arts of the Far and Near East, Southeast Asia and the Indian subcontinent in a wealth of informed text and lavish illustration.

It provides the collector with regular reports analysing price and collecting trends at auctions in London, New York, Hong Kong and other centres, and a calendar of events listing the most important exhibitions of Asian art all over the world.

Orientations is itself a collector's item with an excellence of production and printing found only in the most expensive art publications. Measuring 210mm x 286mm, it is 'perfect bound' with a strong laminated cover, and contains some 74 pages, most of them in full colour.

Orientations is a magazine that you will enjoy reading at your leisure, and one that you will keep to read and refer to, again and again.

Here are some of the highlights of recent and forthcoming issues. In January Alfreda Murck tells the story behind the design and construction of the Chinese garden court at the Metropolitan Museum of Art, to be opened to the public in the spring of 1981, and Marjorie Williams outlines 500 years of Korean painting from examples in the exhibition *5000 Years of Korean Art* currently touring the United States. James C.Y. Watt, Guest Curator of the exhibition *Chinese Jades from Han to Ch'ing* to be seen in Detroit, Seattle and Honolulu in 1981, selects

jades for the scholar's desk from the exhibition for the February issue. In March Valrae Reynolds introduces the reader to Tibetan costumes and textiles from the rich collection of Tibetan art at the Newark Museum, and Richard Kilburn discusses Chinese Transitional ceramics with numerous illustrations. The April and forthcoming issues will include 'Travelling the Tokaido with Hiroshige' by Stephen Addiss, and 'Eight Dynasties of Chinese Painting' by Janet Carpenter; Robert Mowry will profile the Chinese section of the Rockefeller Collection which will be installed in the new Asian House Gallery in New York in May.

Reserve your personal subscription now.
US\$33.00 or £16.50 per annum
worldwide
Air speeded delivery to the U.S. \$88.00
Air speeded delivery to the U.K. £34.50

To: *Orientations*, 13th Floor,
200 Lockhart Road, Hong Kong.

Please send me one year of *Orientations* (12 issues) to the address below. I enclose my remittance of _____
(Cheques and postal orders to be crossed, and made payable to *Orientations*).

Silver

by Paul Storr



*puccoon, date George III, 1802, length 16 inches.
With contemporary engraved armorials and crest.*



*Cruet frame, date George III, 1802,
length 15½ inches. The bottle mounts with
contemporary engraved crests.*



*eat dish, date George IV, 1829, length 16½ inches.
With contemporary engraved armorials and crest.*



The bank that does things well or not at all opens
its second New York office in 128 years.

"The result, as you will see, was well worth the wait."
Daniel P. Davison, President



Our customers are very busy individuals. The one thing they lack is time to waste.

Nor do they want a goldfish bowl bank with pushbutton service, standing-room-only lines and a "Personal Banking" slogan that contradicts it all.

Because of the importance of these

customers to us, we are committed to *true* personal banking—with a continuity of service from knowledgeable bankers.

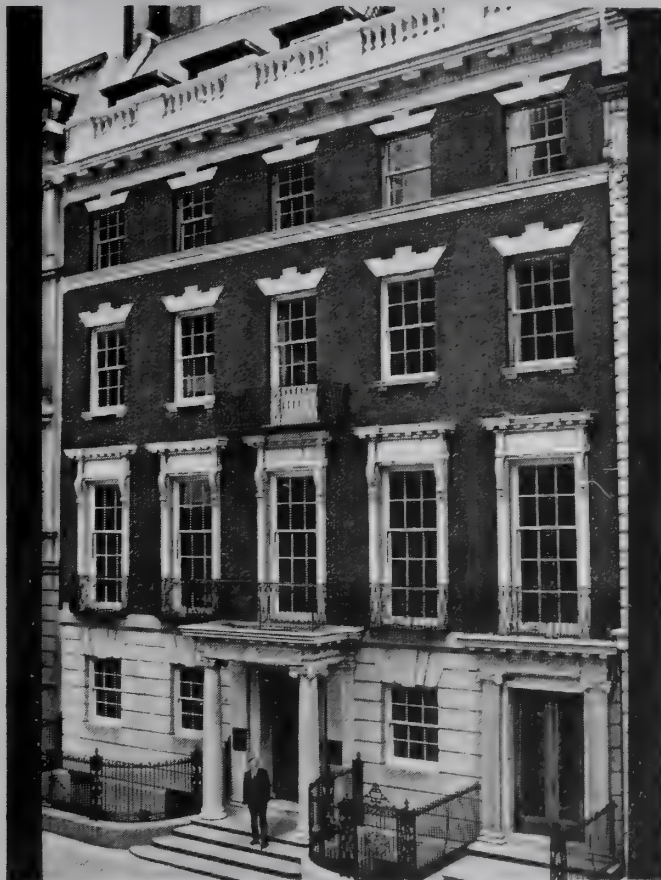
All that service is now available in our landmark building on 54th Street.

In every appointment, it is private and efficient. You will find comfortable rooms, instead of vast open spaces, for undisturbed meetings with your banker and other financial advisors.

One well-travelled client of ours likened his first visit to stepping off a bustling New York street directly into a Zürich or Paris banking house.

So, while our heart remains on Wall Street, our very individual abilities are now also available in Midtown.

If *your* banking needs are as great as the demands on your time, may we suggest you contact John C. Hover II, Senior Vice President, at the New Office of United States Trust Company of New York, 11 West 54th Street, New York, N.Y. 10019.



11 West 54th Street. Designed in 1896 by Stanford White's firm as a private residence, it has just been restored as an equally private banking office.

U.S. Trust

When you do something very well
you simply cannot do it for everyone.

ASHKENAZY GALLERIES



Dufy, Raoul/"The Paddock"/gouache on paper/20 1/8" x 25 7/8"

Fine 19th and 20th Century Original Oils, Watercolors and Drawings by:

AMERICAN

19th Century

Bierstadt, Albert
Cropsey, Jasper Francis
Eaton, Charles Warren
Eilshemius, Louis Michael
Millar, Addison T.
Symons, George Gardner
Wendt, William

20th Century

Albright, Ivan Le Lorraine
Altman, Alexandre
Burchfield, Charles
Burkhardt, Hans Gustav
Dixon, Maynard
Francis, Sam
Gross, Chaim
Hassam, Childe F.
Jenkins, Paul
Kingman, Dong
Koerner, Henry
Levier, Charles
MacDonald-Wright, Stanton
Moses, Grandma
Periera, Irene Rice
Sewell, Amos
Singer, William Earl
Soyer, Moses
Soyer, Raphael
Steinberg, Saul
Stella, Frank
Stella, Joseph
Summers, Ivan
Whittemore, William
Witbaard, Fred

BRITISH & EUROPEAN

19th Century

Barlach, Ernst
Biernacka, Aniela de
Boudin, Eugène
Constant, Benjamin
Delacroix, Eugène
Diaz de la Peña,
Narcisse Virgile
Dinet, Alphonse-Etienne
Dupré, Jules
Forain, Jean-Louis
Foweraker, A. Moulton
Gerome, Jean-Léon
Gillot, Eugène-Louis
Goebel, Carl
Goodall, Edward Angelo
Goodall, Frederick
Guillaumet, Gustave Achille
Guillemet, Jean
Baptiste Antoine
Guys, Constantine
Harpignies, Henri-Joseph
Kaufman, Isidor
Le Sidaner, Henri
Luce, Maximilien
Makowsky, Constantin
Pascin, Jules
Pissarro, Camille
Redon, Odilon
Renoir, Pierre-Auguste
Rosati, Giulio
Rowbotham, Charles
Signac, Paul
Styka, Jan
Thaulow, Frits

Valadon, Suzanne
Veruet, Carle
Veruet, Horace
Vuillard, Edouard
Werner, Carl Friedrich
Heinrich
West, Edgar E.
Wieruszowski,
Alfred Von

20th Century

Beck, Michael
Bezombes, Roger
Blanchard, Maurice
Bombois, Camille
Braque, Georges
Brayer, Yves
Chagall, Marc
Charlet, Franz
Charlot, Jean
De Cachard, Bouvier
Domergue, Jean Gabriel
Dufy, Raoul
Dunoyer de Segonzac, André
Farago
Folon, Jean-Michel
Foujita, Tsugouharu
Gleichman, Otto
Gontcharova, Natalia
Groupé, Charles Paul
Hofer, Carl
Kadar, Bela
Kisling, Moise
Laborie
Larionov, Mikhail
Laurencin, Marie
Léger, Fernand

Lhote, André
Lorjou, Bernard
Magritte, René
Mané-Katz
Manguin, Henri
Massana
Masson, André
Miro, Joan
Picasso, Pablo
Popielarczyk
Renault, Abel
Rouault, Georges
Rubin, Reuvin
Schmidt-Rottluff, Karl
Survage, Léopold
Tchelitchev, Pavel
Utrillo, Maurice
Venard, Claude
Vlaminck, Maurice de
Zadkine, Ossip

JAPANESE

Watanabe
Mori, Yoshitoshi

LATIN AMERICAN

Cuevas, Jose Louis
Friedeberg, Pedro
Galvan, Jesus Guerrero
Merida, Carlos
Rivera, Diego
Siqueiros, David Alfaro

FINE ART EQUITIES

ASHKENAZY

ON DRIVE • BEVERLY HILLS, CALIFORNIA 90210 • (213) 271-7777

Sotheby's

New York

Sotheby's and Tom Chauncey Arabians announce an important auction of American and European 19th and 20th Century Paintings and Sculpture, and Arabian Horses

Including works by Bouguereau, Brandt, Dawson, Herring, Rico y Ortega, Ridgway Knight, Salinas and Schereyer; and works by Avery, Bierstadt, Bricher, Gaspard, Hennings, Kauba, Miller, Sargent and Remington.



William-Adolphe Bouguereau (French, 1825-1905), *Le Lever*, signed and dated 1865, oil on canvas, 99.6 by 88.3 cm.

Auction to be held on Saturday 13th February 1982 at 8 pm, at the Tom Chauncey Arabian Center, 18402 N. Scottsdale Road, Scottsdale, Arizona. Admission by ticket only. For ticket information please telephone (212) 472 4629.

On view at our Madison Avenue Galleries in New York:
Saturday 23rd January to Saturday 30th January.

Catalogue available at our London galleries, Sotheby's, 34-35 New Bond Street, London W1A 2AA. Catalogue also available by mail. To order, request sale no. J-1 and send \$28 to: Sotheby's, Dept. Con, P.O. Box 5083, FDR Station, New York, N.Y. 10150. We can only accept a cheque, bank draft or money order denominated in U.S. dollars and payable by a U.S. bank. All other forms of payment will be returned.

Enquiries about this sale should be addressed to: 19th Century European Paintings Department, Maria-Christina Wittgenstein. Telephone: (212) 472 3537. American Paintings Department, Greta Meilman. Telephone: (212) 472 3552.

Sotheby Parke Bernet Inc.,
980 Madison Avenue, New York, N.Y. 10021



G.Coxed and T. Woster.

We are pleased to offer another labelled Mulberry bureau cabinet, almost identical to the one we offered in April of this year.

It retains its original hardware and Coxed and Woster label.

English, circa 1715.
From the Collection
of Lord Bunberry.

JAMES M. HANSEN
SANTA BARBARA

17 E. DE LA GUERRA / SANTA BARBARA, CALIFORNIA 93101 (805) 963-6827

Thomas Hoving talks with Diana Loercher

The new Editor-in-Chief of *The Connoisseur* is a tall, angular man with boundless energy. Thomas Hoving is perhaps best known as the former Director of the Metropolitan Museum of Art in New York City, where from 1967 to 1977 he earned the sobriquet 'Grand Acquisitor'. Among the great acquisitions during his decade at the Metropolitan were Velasquez' *Juan de Pareja*, Monet's *Terrace at Ste. Adresse*, the *Euphronios krater*, and even a whole building, the *Temple of Dendur*. He is also a former Commissioner of Parks for New York City, a television journalist, an ocean-racing yachtsman, and an author – first of *Tutankhamun*, *The Untold Story* and most recently of *King of the Confessors*.

Many questions have been asked about the appointment of the 50 year-old Mr. Hoving and his plans for *The Connoisseur* as its headquarters move to New York. In response he decided that he could be more forthcoming in an informal interview with a professional journalist than in an editorial statement. What follows is an adaptation of a conversation between Mr. Hoving and freelance art critic Diana Loercher who has followed his career for more than ten years and covered his tenure at the Metropolitan Museum for the *Christian Science Monitor*.

DL: Your career has taken many different turns and I'm sure many readers wonder why you decided to become editor-in-chief of *The Connoisseur* at this stage in your life?

TH: Because to me it's the logical extension of all that interests me. I love challenge. When I retired from the Metropolitan I went to work in a totally new visual medium – television. At the same time I began to learn how to write by writing two books. Those experiences prepared me for this

venture, even if I didn't realize it at the time. It's a challenge to help a magazine with a great reputation come step by step into the contemporary world and at the same time hold onto its traditional values. It's not unlike what I tried to do at the Met.

DL: What is it about *The Connoisseur* in particular that attracted you?

TH: The potential. It has been an excellent magazine for 80 years. But what the Hearst organization in New York and National Magazines in London and I all realized is that the interests of today's connoisseur goes beyond art and antiques. We will broaden the magazine's horizons significantly but we'll continue to search for quality – even if it leads us in surprising directions. By quality I mean something more than taste, although taste is, of course, a factor. Quality has to do with enduring values.

DL: Are you implying that you intend to become what journalists call a general interest magazine?

TH: No. Definitely not. Art and antiques will remain the foundation blocks of the magazine but *The Connoisseur* will also look into other aspects of culture – to architecture, interior design, archaeology, the performing arts, remarkable people. I can even imagine, under certain circumstances, doing articles on technology, manners and mores, cuisine, even fashion. It's possible the contemporary *Connoisseur* might become a guidebook in the grand tradition for those who want to collect experiences as well as objects. The passion of collecting, however unusual the collection, is what we should be writing about.

DL: Still, it sounds as if you have extensive changes in mind for the magazine.

TH: Not really. All changes in both content and design will be gradual, evolutionary rather than revolutionary. However, starting with the March issue, the first to be printed in the United States, the size will be somewhat smaller to meet printing standards here but the elegant look of *The Connoisseur* will be enhanced if anything.

DL: What does *The Con-*



noisseur's relocation in New York mean and how will it affect the publication?

TH: It won't have as much effect as you might think. We will retain an office in London precisely to ensure that *The Connoisseur* retains its international character. That is extremely important to us. We even intend to expand our worldwide coverage. The actual transfer of the headquarters seems a logical move in the light of the intensified activity in New York. Inevitably there will be greater acknowledgement of the American audience but we most assuredly will not narrow the cosmopolitan focus of *The Connoisseur*.

DL: At the Metropolitan you were controversial because of your 'populist' tendencies, your attempt to attract a popular rather than elite audience. Isn't *The Connoisseur* a departure from those days?

TH: Not at all. I don't think the magazine *The Connoisseur* conforms to an easy definition anymore than the real life connoisseur does. I don't believe he is elitist or arrogant or snobbish. And I doubt he even has to be wealthy. The true connoisseur has a special attitude, one that has to do with *aspiring*. I'm convinced that popularization is compatible with quality when it's done well and honestly. I also believe that there are wonderful stories within scholarship that can

be told in a lively as well as informative way. Take this month's cover story on the miraculous Crown of the Andes. Nobody knew for sure if it still existed – it had simply vanished from sight. But we discovered it.

Sometimes scholarship is shrouded in obscure language and I don't believe that is necessary. I think good scholarship is compatible with good journalism. Among our writers will be authorities in their fields who can communicate their years of experience and share their inside information. We should be a 'how to' magazine for the discerning collector and an encouragement for those who haven't yet got their feet wet. We'll present our information in a crisp, positive way. We'll be candid. Connoisseurs don't want any rigamarole. They want to know and they want to be informed clearly. And I don't believe they want one more 'life style' magazine, whatever that means. We won't follow trendy fads. But I don't subscribe either to the notion that all that is made today is shoddy and debased. Great things are being made that connoisseurs of tomorrow will collect. We'll speak with authority on a variety of subjects. We will state what we think – connoisseurs always have.

Thomas Hoving, the new Editor-in-Chief of *The Connoisseur*. Photograph: Sigrid Estrada.

Seaport Museum's Collection

Until 14 March 1982
South Street Seaport Museum
215 Water Street
New York 10038

Like many great cities, New York was a seaport before it became a city, and her access to the sea and international trade was at the South Street Seaport. A century ago, ships from around the world sailed into South Street, 'the street of ships', whose crowded port was described as a 'forest of masts'.

Now undergoing a dramatic restoration, the Museum is celebrating the historic district's maritime past with an exhibition from its permanent collection of 19th century paintings, watercolours, engravings, ink drawings, as well as ornamentation and nameboards from vessels, ship models and navigational instruments. Highlights include a rare collection of primitive paintings recalling the capture of slave ships off the African Coast; a wooden figurehead of an unknown lady, carved around 1860; and a ship model of ivory and bone that was built by a prisoner taken in the War of 1812.

(Below)

The South Street Seaport area, c. 1879. South Street Seaport Museum.



(Right)

Mary Cassatt. The Fitting State III, c. 1891, etching with drypoint and soft-ground, 14 3/4 x 10 1/8 inches. S. P. Avery Collection, the New York Public Library, Astor, Lenox and Tilden Foundation.

American Prints: Process and Proofs

Until 24 January 1982
Whitney Museum of American Art
Madison Avenue at 75th Street
New York 10021

Historically, painters have been the major innovators in the print medium. Continuing this tradition are fourteen painters—all of whom have been influential in bringing 20th century American printmaking into the sphere of fine arts. To show each step of the printmaker's creative process, as well as the artist's use of inherent properties of the medium, are 200 trial, working and final proofs of works by Chuck Close, Jim Dine, Sam Francis, Helen Frankenthaler, Jasper Johns and many others.

There is also a historical perspective tracing the development of American printmaking from an illustrative form to a fine art medium including prints from 1670 to 1960. The exhibition is sponsored by the



Manufacturers Hanover Trust and the National Endowment for the Arts.

Art of America

Until 15 January 1982
Kennedy Galleries
40 West 57 Street
New York 10019

This outstanding selection of American art includes 63 paintings, watercolours, sculpture, drawings and cloisonné, representing a broad variety of forms from the American art experience.

Especially noteworthy are two portraits by John Singleton Copley: *Portrait of Mrs. James Russell*, c. 1770, and *Portrait of Henry Barry*, 1785; landscapes by Samuel Colman, William Trost Richards, Homer D. Martin and Theodore Robinson which, of course, vary greatly in style; and newly-executed sculpture by Leonard Baskin. Among the more unusual objects is a folding screen painted in 1928 by illustrator Howard Chandler Christy and enamelled jewellery by William Harper.



(Above)
Vasily Kandinsky. *Farewell (Abschied)*, 1903, colour woodcut, 12¹/₁₆ × 11¹/₁₆ inches. Collection Stadtische Galerie im Lenbachhaus, Munich. Solomon R. Guggenheim Museum.

Kandinsky in Munich 1896 – 1914

Solomon R. Guggenheim
Museum
1071 Fifth Avenue
New York 10028

This is the first in a series of three exhibitions examining Kandinsky's work in Munich. It consists of approximately 300 diverse works—paintings, drawings, furniture, decorative arts, designs for crafts, stage sets and textiles by Kandinsky and other artists. Kandinsky in Munich is supported by Philip Morris Incorporated and the National Endowment for the Humanities.

Old Master Paintings Sale

19 January 1982
Christie's
502 Park Avenue
New York 10022

Among the important paintings offered are *The Trophy: The Monument Raised to Constantine* by Peter Paul Rubens, *Still Lives* by Balthasar van der Ast and Jan van Os, *A Madonna and Child* by Jan Brueghel and Younger and a

bust-length portrait of a man by Thomas Gainsborough.

John Albok: Tailored Images

12 January – 4 May 1982
Museum of the City of New York
Fifth Avenue at 103 Street
New York 10029

As a child in Hungary, John Albok wanted to become an artist. His family did not have the funds for school and consequently at the age of thirteen he was apprenticed to a master tailor.

Albok soon discovered a creative outlet through photography and, in 1921, his bag packed with a pair of tailor's shears, a violin and a five by seven inch wooden camera, sailed for America. Once in New York, he began to photograph various functions for Hungarian-American churches and synagogues and soon opened his own tailor shop on Madison Avenue (where he has been for the past 60 years).

A prolific photographer with a strong social and political conscience, Albok has taken advantage of every artistic opportunity, and often shoots through his shop's window.

(Right)
John Albok. *Older woman looking into store (tailor shop)*, Madison Avenue between 96 and 97 Streets. Museum of the City of New York.

Included in the Museum's retrospective are approximately 120 images, from 1920 to the present, of John Albok's New York during the Depression, the 1939 World's Fair, World War II, and other periods of recent historical importance—as well as a major section devoted to the photographer's personal history.

African and Oceanic Art Sale

20 January 1982
Sotheby Parke Bernet
1334 York Avenue
New York 10021

New York painter Art Rothenberg began collecting African art in Paris and London while he was in the Royal Air Force during World War II. 'The strength and simplicity of the structural forms inspired me and influenced my own art.' This important Sotheby's sale features 30 pieces from the Rothenberg Collection, including two carved wood Luba stools from Zaire—one in the form of a kneeling male figure and the other in the form of a man and woman. The auction is part of an important week for primitive art



(Above)
Baule mask from the Ivory Coast. To be sold at Sotheby's 20 January 1982.

in New York and coincides with the opening of the Nelson A. Rockefeller wing devoted to primitive art at the Metropolitan Museum of Art.



Sir Edwin Lutyens

Until 31 January 1982
Hayward Gallery
South Bank, London SE1

This exhibition is a magnificent tribute to the genius of Lutyens and his contribution to British architecture. The architect Piers Gough, designer of the exhibition, has successfully recreated the world of Lutyens. He has avoided the pitfalls that so often ensnare exhibition designers, and has made architecture a source of fascination for the layman.

Lutyens' birth in 1869 to his death in 1944, is traced through a series of drawings, photographs, plans, portraits, furniture and models. Photographs of his family and paintings by his father Charles, introduce the chronological exploration of the architect's achievements. The early encouragement of the illustrator Ralph Caldecott resulted in Lutyens' attendance at the Kensington School of Art. Examples of his early works and his gradual development and growing confidence are traced through his plans and letters. His early patrons are pictured and their letters shown, and none of these is more important than Gertrude Jekyll, for whom he built

Munstead Wood and who became his lifelong colleague and friend. The country houses and their gardens form one section of the exhibition and the walls of the Hayward are covered in attractive floral designs and the lemon coloured screens are effectively shaped to give the impression of topiary.

The gardens are followed by a recreation of the herringbone brick floors used in his romantic castles with low curved arches, supported by columns. After crunching over this floor the public progress to the illustrations of his town houses, to the works that resulted from Lutyens' friendship with Lady Sackville West, whilst his wife Emily became absorbed in theosophy, and finally to examples of his monumental works. These include the Imperial City of New Delhi, the war memorials (the Cenotaph in Whitehall) and finally a breathtaking model of the unbuilt Liverpool Roman Catholic Cathedral.

Lutyens emerges as a humorous and impressive man, whose unique style has been indelibly stamped on the architecture of this country. From Queen Mary's Dolls' House to the New Delhi his devotion was entire and his inspiration untiring.

(Right)

Glenys Barton. *Pyramid Blocks*, porcelain. Crafts Council.

Tribal Encounters

Until 21 February 1982
Leicester Museum & Art Gallery
New Walk, Leicester

There are only a handful of collectors of ethnic art in this country and of these few none ranges as widely nor as enthusiastically as David Attenborough. A large part of Mr. Attenborough's collection is now on display at Leicester Museum, accompanied by his well-illustrated catalogue *Tribal Encounters*. In this Mr. Attenborough succinctly explains the tribal background to the pieces displayed and, what is perhaps of greater importance, he communicates the pleasures these things bring to him, their present custodian.

The collection includes material from the Pacific and Australasia, Africa, the Americas and parts of Indonesia. Some areas are very strongly represented: for example the material from the Senufu, Dogon and Bambara tribes of sub-Saharan West Africa is especially impressive. It is also unparalleled in quality and quantity in any museum or private



collection in the country. The great variety of forms and styles of New Guinea art is also forcibly communicated by the pieces displayed here.

Although the collection is drawn from a multitude of sources, some represented by only one or two pieces, others by several, seen as a whole it has a striking unity. In his accompanying catalogue Mr. Attenborough draws attention to the strict underlying rules which govern creation in tribal societies and to the need to understand the languages of their arts and to grasp intuitively, after long scrutiny, the underlying grammar of those visual languages. The way in which a stone food pounder from Tahiti can be placed near and complement a mace-head from Costa Rica, or a Solomon Island canoe prow illuminate the form of a New Guinea shield testifies to his own success in grasping underlying unities in diversity.

The Maker's Eye

13 January–28 March 1982
Crafts Council
12 Waterloo Place
London W1

Celebrating the opening of their new gallery the Crafts Council presents the public with an exhibition that admirably succeeds in showing the wide range of crafts made in Britain today.

Fourteen selectors were asked to choose exhibits which defined crafts for them in the 1980s, the emphasis being on the last ten years. The works are displayed in

(Left)

Lutyens. *Folly Farm*, 1906 and 1912. Hayward Gallery.
Marshcourt, Stockbridge, Hants, 1901–4. Hayward Gallery.





(Left)
Selected by Erik de Graaf: 3 Aero
lights by Ralph Ball; Dispersion
Peach Nectar (9 panels) by
Christopher Billett; black ash
stained stool by Floris van den
Broecke; (right) table by Charles
Rennie Mackintosh; (left) side
table by Erik de Graaf.

fourteen groups in order to emphasise the fact that they were chosen by individual craftsmen.

Each selector represents a different field of crafts and it is an opportunity to observe the 'taste' of these established figures in the craftworld and to see objects ranging from 'traditional to punk' in every conceivable medium. It is to be hoped that the happy christening of the new gallery marks the beginning of a new life for crafts and further promotion on an international scale.

Carel Weight R.A.

9 January–14 February 1982
Royal Academy of Arts
Piccadilly, London W1

In 1931, at the early age of 23, Carel Victor Morlais Weight first exhibited pictures at the Royal Academy. The present exhibition includes over 100 works, mainly in oil with some drawings, spanning his long and respected career. Surprisingly this is the artist's first major retrospective to be held in London.

Carel Weight's career has been one of solid achievement and this is reflected in his work, which he admits, has not changed drastically over the years. The centre-point of his work is familiarity – Fulham, World's End, Chelsea, Kensington, Shepherds Bush, Wandsworth are all places he has

lived in, which are used as settings for his paintings. The garden in many of his works is his own (*The Silence*), and the railway station is the one he passed every day for years (*Going Home*) and the park is the one he played in as a child. Not unlike Spencer and his association with Cookham, Weight is very much a Londoner and portrayer of a city that he knows and loves. He says of his work 'every artist creates his own world and mine is realistic, but with strange and supernatural overtones – things are happening – I want to create magic in the humdrum of life and to heighten the tensions.'

There are two sides to Weight's work: firstly 'straight portraits' and secondly his 'imaginative works'. The latter are characterised by gawky, stiff people, animals, and bicycles, which all display a similar style and eye for detail that epitomises the work of an artist like Lowry. The landscapes and imaginary scenes always contain figures – 'my paintings are about people.' He does paint straightforward portraits, often commissioned by a celebrity. He is very clear about the type of sitter he wants – alas

for Mr. Heath, he refused his commission, preferring to draw a prostitute whose intense and fierce expression captured his interest.

Blake wanted religion to be accessible to the layman and

something of this philosophy is apparent in Weight's works. Religious revelations take place in Fulham Road or in the back garden of a terraced house. The Angel in *The Annunciation* is a gypsy fortune teller, while Mary sits in her garden in a plain jersey suit, surrounded by potted plants. He is also fascinated by the supernatural which is not associated with religion but a feeling for the unknown. The supernatural forces are represented by ghosts which sometimes take on a macabre aspect as in his piece entitled *Winter*, in which the skeleton clasps the old lady.

This long awaited exhibition gives the public an opportunity to appraise for themselves the work of one of the most prominent British artists alive today.



(Right)
Carel Weight. *The Seven Deadly Sins: Anger*, 1979–80, 105 × 70 inches. Lent by J.R.M. Keatley.

Earth Architecture, or the Future of a Millennial Tradition

Until 1 February 1982

Centre Georges Pompidou
(Centre de Création Industrielle)
rue Beaubourg, 75004 Paris

Although a third of humanity lives in unbaked earth habitations, these are too often written off as being archaic, improvised shelters. This material has, however, been used in the past for



(Above)

Ewer in silver-inlaid brass,
Damascus, AD 1258. Louvre
collection. Musée d'Art et
d'Essai.

some quite remarkable architectural feats, such as the multi-storied houses of Shibam in South Yemen, called the 'Manhattan of the desert'. Beaubourg's didactic exhibition examines, through photographs, architects' plans and 12 feet high models, this tradition throughout the world and its relevance to the present and future. Indeed, since François Cointereau in the 1780s first investigated the use of unbaked earth in Europe, architects have been exploring its possibilities. Today, combined with solar energy, it provides an ecological environment for both industrialised and Third World countries. The show will tour modern art museums, in Europe and the United States.

(Right)

Boar's Head, Philippe Monbaers
period. Length: 44 cm.
Vandermeersch.

Architecture in France: Modernity and Post Modernity

Until 6 February 1982

Institut Français d'Architecture
6 rue de Tournon
75006 Paris

This exhibition is not so much an evaluation of architecture in France during the last decade as a confrontation between the principal architectural tendencies: the 'modernists' who continue to follow the functionalist heritage: Renaudie, Chemetov, Deslaugiers; the 'historists' with their return to the past: Bofill, Huet, T.A.U., Montes, Buffi, Krier; the partisans of regionalism and traditional folk architecture: Fiszer, Sarfati, Spoerry, Kroll; and those who are seeking a new modernity without mimetism, bringing humanism to the utilitarian: Portzamparc, Gaudin, Girard, Paurd.

English posters 1890-1900

Until 31 January

Musée de l'Affiche
18 rue de Paradis
75010 Paris

The 1890s was a decade which was a turning point in the art of publicity. In England, John Hassall, Aubrey Beardsley, Dudley Hardy, Gordon Craig and the Beggerstaff Brothers were a few of the artists whose lively, clear-cut, eye-catching graphics made the earlier overcrowded



posters appear confusing and dull. The Musée de l'Affiche's excellent collection is particularly strong on famous advertisements for entertainments, magazines and books and witty captions for brand names: 'Mason's Saucy but quite O.K. - "O.K." sauce piquant & delicious'.

(Above)

Houses in unbaked earth,
Sanaa, North Yemen. Centre
Georges Pompidou.

Trompe l'oeil Faïence

Pierre Vandermeersch et Michel
Vandermeersch
27 quai Voltaire
75007 Paris

Pierre Vandermeersch, Honorary President of the Syndicat National du Antiquaires et Négociants en Objets d'Art and past President of C.I.N.O.A., is one of the oldest established dealers in fine porcelain and faïence and a specialist in *trompe l'oeil* objects in this field.

Among his latest acquisitions is a rare suite of 18th century faïence serving dishes. Two are from the Brussels rue de Laeken factory: a pair of water fowl dishes and the boar's head on its stand, Philippe Monbaers period. The third is South German of the same period - a grouse seated on a branch. All are polychrome and can be seen Vandermeersch's well known showroom on the quai Voltaire.



(Right)
 Melchior de Hondecoeter (1636–1695). *The White Peacock*, 132 x 151 cm. G Cramer.

Crahony Exhibit:
100 Paintings by Old Masters
 18 February – 7 March 1982
 The Hague, Mauritshuis
 The Netherlands

This month the 'Ruisdael' exhibition closes in the Mauritshuis and the upper floor of the museum remains unused for a short while, until the whole of the Mauritshuis is closed for two to three years while extensive restoration takes place. During this period a large proportion of the museum's collection will tour various American museums.

In this brief interval the Dutch Minister for Cultural Affairs has agreed to the internationally respected dealers, Cramer, Nystad and Hoogsteder, exhibiting in the Mauritshuis the 100 Dutch Old Masters which have passed through their galleries in the last three decades.

The loan of works by Jan Breughel, Bosschaert the elder, Terborch, Jan Steen, Terbrugghen, Emmanuel de Witte and many others confirms the importance of not only these major



dealers but of The Hague as an international art centre.

It is an impressive exhibition, funded and catalogued by the

three dealers; this accounts for the emphasis on loans from collections within The Netherlands, with the one major excep-

tion of Rembrandt's *Juno*, which has been sent by Armand Hammer as the centrepiece of the exhibition.

The Orient of the Crusaders

Until November 1982
 Musée d'Art et d'Essai
 Palais de Tokyo
 13 avenue du Président Wilson
 75116 Paris

This panorama of the oriental civilisations who found themselves confronted with the Crusaders and other 'Franks', covers a period in time from the 11th century with the arrival of the Turks (who contributed to the restructuring of the Islamic world), to the beginning of the 14th century, which saw the Mongol invasion and the balance of power between them and the Mamlouks of Egypt. The great variety of works of art have been lent by French museums; many pieces are from the Louvre's reserves.

(Left)
 Alexander Keirinx. *Landscape with deer-hunt*, 84 x 110 cm.
 Galerie Hoogsteder BV.



The Art of Gao Qifeng

27 November 1981 –

17 January 1982

The Hong Kong Museum of Art
City Hall

Edinburgh Place

With the large exhibition of the painter Gao Qifeng, the Hong Kong Museum of Art completes a trio of exhibitions dealing with the three major figures in the Lingnan School.

These, Gao Chienfu, Chen Shuren, and Gao Qifeng are usually referred to as the Three

Masters of the Lingnan School.

Lingnan itself refers to a part of Guangdong Province which is bounded by the impressive five peaks to the north, and its origins can be traced back to a couple of painters from Kiangsu who were invited to teach in Guangdong in the early part of the 19th century. One of their students named Chü Lien was the master of two of the Three Lingnan Masters. The third, Gao Qifeng, learned from one of the other two, Gao Chienfu.

Gao Qifeng was born in 1889

and lived until 1933. One of his early tutors was the Japanese master Tanaka Raisho, a late Edo period exponent of the Murayama manner. Some of his finest pictures are of fish swimming, and this aspect is quite often to be seen in the vivid and vigorous painting of birds, fish, and animals in the work of Gao Qifeng.

This exhibition is quite up to the standard of the previous two, that of Gao Chienfu (his brother) in 1978, and of Chen Shuren in late 1980. It completes a remarkably fine and abundant view of the work of these three seminal artists of the turn of the century in China when, in many other parts of the country, the great traditions of painting were stiffening with the artistic arthritis of old age, and losing the *élan*, the revelatory powers of the great past.

The exhibition also completes the picture of what exactly did happen in Guangdong Province, very largely as a result of two processes: the one being the emergence of a significant number of native Guangdong painters in the Ming dynasty, and the other the story of the Lingnan School itself.

While this third exhibition completes the story of the eclectic painting styles of the Lingnan School, it also is most useful and provocative in the sense that Hong Kong art today in quite a large part demonstrates that the spirit of the eclectic painters of Lingnan have their latter-day followers.

The great vivifying spirit of the best of contemporary painting in Hong Kong is remarkably reflective if not of the styles of the Three Masters, then at least of their spirit of finding the paths toward the renewal of Chinese painting in a sprightly amalgam of traditional Chinese media, methods, and with ideas that have indigenised themselves in Hong Kong as a result of the profound influence of the West there and in the South China region for over 200 years.

(Left)

Gao Qifeng. Rooster, ink and colour on paper, hanging scroll, 139 x 75.5 cm. Hong Kong Museum of Art.



(Above)

Carlo Carrà. Head of a Boy. 1922, etching.

Carlo Carrà

22 January – 7 February 1982

The Arts Centre
Harbour Road
Hong Kong

Carrà is a somewhat odd figure in the realms of modern art. He was born in 1881, five years after Marinetti and seven before de Chirico, by both of whom in different ways he was to be deeply influenced. Marinetti was the father of that curious Italian movement, Futurism, and it was the influence of de Chirico later that terminated the early period of experimentation of Carrà. At art school he met the Futurist sculptor Boccioni and others in the avant-garde of Italian art.

Carrà was a fleeting Futurist, and in 1911 he had his first contact with Cubism in Paris, and at this time he met such Italians as the great sculptor Medardo Rosso, Modigliani (who was after all first a sculptor then a painter), together with Picasso, Braque and Matisse among painters, and the brilliant if often misguided apologist of Cubism, Apollinaire.

Later, in Italy in contact with de Chirico, he described himself as an 'independent Futurist.' He became also an art critic, a writer on the philosophy of art and a prolific journalist.

This exhibition shows something of the artist's undoubted brilliance and also of his generally intellectually motivated changes of style and approach to his art.



Kimbell Art Museum

The Kimbell Art Museum in Fort Worth, Texas, which two months ago stunned the art world by its acquisition of a superb Velasquez for a reported \$6 million, has this month announced another startling addition. The museum's Director, Ted Pillsbury, has just revealed that the controversial Georges de La Tour, *The Cheat*, the dramatic black-background masterpiece, has come to the Museum. The controversy revolves around whether the painting is a fake. According to Pillsbury, it isn't: 'The Museum looked into the de La Tour so avidly . . . we have such a strong case that it would hold up in a court of law. We are positive the picture is great – and obviously authentic.'

Is the Kimbell's new Georges de La Tour a fake? The issue was raised primarily in this magazine in January, 1981 by art historian Diana de Marly. De Marly and

colleague Christopher Wright suspect that both this and the famous *Fortune Teller* at the Metropolitan Museum of Art are modern – barely 30 years old. In her article, de Marly entertained a number of suspicions about the Kimbell acquisition:

' . . . this picture is riddled with mistakes, from beginning to end.'

' . . . there is the glaring intrusion of a 20th century vogue. Turbans with jewels on them became very fashionable after the visit of the Ballets Russes to Paris in 1909, when exotic dress became the rage . . . the craze was long lived and bejewelled turbans were still being worn in 1925, but the use of an aigrette in 1630 is out of the question.'

'The customs of the two women displays total ignorance of the social regulations of the 17th century.'

'The jewellery is a major failure . . . there is a 20th century stretch bracelet of linked metal pieces such as are used on men's watch straps.'

'*The Cheat*, like the Metropolitan *Fortune Teller*, (is) gaudy and glamourised like two whores parading for attention,

where a genuine La Tour is a work of quiet dignity and modesty. I believe the paintings represent a conspiracy to deceive the art world as to the true nature of La Tour.'

Ted Pillsbury answers back with his findings:

'It is not necessary to repeat the technical and other arguments put forth in the July issue of *The Burlington* magazine. Suffice it to say that in my view the scientific evidence presented there convincingly disproves the theories of both Diane de Marly and Christopher Wright regarding the Metropolitan Museum's beautiful *Fortune Teller*. Likewise, it is redundant to comment further upon the accurate information contained in the April, 1981 issue of this journal and the August, 1981 number of *The Burlington* about the *Fortune Teller* and the Kimbell Art Museum's newly-acquired *Cheat with the Ace of Clubs*. It should only be pointed out that in my opinion this evidence establishes beyond any reasonable doubt that both works existed long before the date of their alleged forgeries. Insofar as the Kimbell Art Museum ac-

quired *The Cheat* and would not have done so without thorough investigation of all opinions on the subject, my conclusion about the validity of Christopher Wright's and Diane de Marly's theories is self evident.'

Who wins? We feel the Kimbell Museum has won hands down. The arguments in favour of authenticity are virtually unassailable and they accord with our personal observations and feelings about the painting after studying it for a day in a conservation studio in Geneva in 1968–69, as well as examining it at the superb exhibition of the works of Georges de La Tour in Paris in 1972 where the painting stood out as one of the top two or three treasures among the dozens on view.

Congratulations to the courageous Kimbell, the true connoisseur's museum, about which more will be said in a future issue of *The Connoisseur*.

(Below)

Georges de La Tour, 1593–1652.
The Cheat with the Ace of Clubs,
97.8 × 156.2 cm. Kimbell Art Museum.



The Newel Art Galleries of New York a Study in Compelling Diversity

by Rita Mercedes

For the connoisseur intrigued by what is diverse, richly eclectic, and unusual, no art gallery in Manhattan is more rewarding than the Newel Art Galleries. The place is a virtual metaphor for both the inner and outer lives of its creative force, President Bruce Newman.

If Newel's were simply the showplace for objects of exceedingly eccentric quality, one might call it an 'unusual shop'—but what is overwhelming in the six-floor, 45,000 square feet collector's paradise is the very excesses of its varieties and the staggering volume of its inventory. Newel's expansive floors are neatly stacked, three tiers high, with antiques of such idiosyncratic and exciting diversity, that it may well be unique.

A slender man in comfortable loafers, Bruce Newman has the easy manners of one perfectly attuned to his environment. He has always taken enormous pleasure in his work and jokingly refers to his antique buying as therapeutic; 'When I feel bad about something, instead of seeing an analyst I buy something I want and immediately feel terrific!'

Bruce Newman's reputation for finding and acquiring the unusual to complement the extraordinary was earned the painstaking way. He understudied 30 years with his father who opened the Newel Art Gallery in the late 1930s after a brief career supplying antiques to silent movies. The family tradition of the gallery grows despite being subjected to modern business practices.

A gallery run by Bruce Newman, it is an entertaining and



(Above)

Bruce Newman sitting before a Japanese silk embroidered screen, mid-19th century, made for the English market.

memorable experience. The main entrance floor is a menagerie of dazzling crystal which hangs from the ceiling above an abundance of sculpted figures, including red Chinese dogs, enormous dragons, and startling grotesques. The first floor is filled with bric-à-brac of every size, shape and type. An exotic circus poster entitled *The Frog Boy* decorates a wall as a graceful Art Nouveau bronze dances below.

The second floor holds carved teakwood Burmese furniture, strange barbaric-looking horn furniture, a bizarre settee with legs that once belonged to a ram, piles of Spanish furniture, and complete panelled rooms of English Tudor, Gothic, and Jacobean styles. The third floor contains first class Art Deco and Art Nouveau pieces, a Victorian collection, beds, and a modest painting gallery. The fourth floor offers examples of English and American lacquer pieces, and Chippendale, Sheraton and English Regency furniture.

The fifth houses a relatively conservative collection of 18th and 19th century French and Italian Continental. The tour ends with a touch of Bruce



Newman's quiet humour; in Newel's basement one finds a stockpile of fun that sports a merrily extravagant 1882 Brunswick pool table, a host of wicker and iron objects, as well as pleasingly curious hat-racks and easels.

(Above)

The quieter side of the business includes a recent exhibition of table settings at Tiffany's. Newel furniture was used including the curious 'bear' furniture—carved bears in arm rests and supporting table tops.

The dramatic statements made by Bruce Newman's furniture seem at variance with the man who is a model of understatement. The only clue to the special and private relationship he has with his business is his own particular favourite style of furniture – English Regency. It is a clever and witty style, combining a charming lyricism, elegance and luxury which, like the man, does not take itself too seriously. One excellent piece at the gallery is embellished with herons and gold leaf palm trees. It seems an almost impertinent retort to the staid Chinese export chair sitting nearby.

Mr. Newman's dramatic – even flamboyant – taste in furniture has made his gallery a prime source for Broadway set designers. He has supplied pieces to such plays as *The Little Foxes*, *Evita*, *Annie*, and *My Fair Lady* which has used Newel Gallery furniture in its productions for 25 years. The clever Newman touch added style to many films shot in New York, including *The World According to Garp*, *Manhattan*, *Annie Hall*, *Arthur*, *All That Jazz*, and *Godfather I and II*.

Understandably, many of Bruce Newman's clients are from the world of entertainment: the popular country singer, Kenny Rogers, rocker Rod Stewart, and diva of pop Barbra Streisand. Yet pieces from his gallery can also be found in New York's Cooper-Hewitt Museum. Where classic and dramatic tastes overlap, as often occurs in the art and antique business, frequently the eye of Bruce Newman has played a part. When a New York dinner for Queen Elizabeth prompted the need for a throne chair, he provided a magnificent Louis XV example which suited the occasion. In addition to servicing royalty, Presidents and movie stars, Mr. Newman counts many of today's leading interior designers among his clients, including Angelo Dunghia, Albert Hadley and Mark Hampton.

As he leisurely tours his gallery, Bruce Newman may stop occasionally to affectionately pat a larger-than-life wooden figure of a woman which could have been a figurehead of a ship, or to point out an odd set of table and



chairs carved and painted like peacocks whose heads and necks rise in bizarre manner between the seated person's legs. When asked to identify his favourite piece, Mr. Newman hedges. 'I think I'm most proud of the eclecticism of the collection, the fact that each piece is really unique.' Though Newel's has an enviable collection of American

Belter, Chinese Chippendale black lacquered satinwood, library ladders that once belonged to Napoleon III, it is the off-beat, the truly unusual which reflects Bruce Newman's personal connoisseurship. 'Anyone can go into a shop and buy a French or English 18th century chair – the trick is to find the exceptional, the unique.'

(Above)
The fourth floor at the Newel Galleries, 425 East 83 Street, features a palm tree sculpture which includes a Newman favourite, English Regency furniture.

Photographs: Michael J. Peters.

American Art

Tom Wolfe, **From Bauhaus to Our House** (141 pages, 20 black and white plates, Farrar Strauss Giroux, \$10.95) is likely to avoid review in the architectural magazines. It will be dismissed as inexperienced and unscholarly, as a rude intrusion upon the privacy of the profession, and as offering no new departures. It will, as its author foresees, be sneered at by cognoscenti and be a huge popular success.

In previous works Mr. Wolfe has shown himself to be something of a weathervane for the zeitgeist: and if the public architecture is ever to escape its subservience since the 1930s to the Bauhaus-derived International Style, this is the sort of book needed to give a decisive elbow to American sensibility. It will not nudge the sensibility of architects, but as Mr. Wolfe observes, with a keen eye on the present recession and recent partnership collapses, it is the public which pays them, and it may yet regain the courage to tell them what to do.

The Wolfe theory works on many levels. America, he argues, has become a cultural colony of Europe and of its exhausted, anti-realist art in the century of its youth, might and prosperity. Instead of developing a vernacular architecture celebrating its exuberance, power, grandeur, empire and high spirits, it has been enslaved to the glass, steel and concrete box-formula developed as worker-housing in the weary, war ravaged Europe of the 1920s.

Above all else, it has without realising, adopted the purist form of bourgeoisie-hating architecture in the 'Babylon of capitalism': it has allowed its buildings to be stripped of all embellishment, colour, detail, privacy and individuality – of anything which allows one worker to feel any pretension or difference or superiority over another, and the workers loathe it. It has used this socialist architecture to build city halls, museums, corporate headquarters, universities and apart-

(Right)

Jack Beal. *Sydney and Frances Lewis*, 1974–5, 72 × 78 inches. Collection of Washington and Lee University. *Contemporary American Realism since 1960*.

ment blocks. It has happened because of a grovelling inferiority among American academics to the stern moralism and arcane pseudo-intellectualities of the Bauhaus immigrants to the United States. It is emotional stuff.

Much of this argument will be filled full of shot: conspicuous exceptions can be cited to every sentence. Like so many common man's polemics against art, however, what Mr. Wolfe says turns out to be broadly true. He will be gratefully received by many.

New York now looks like an old city – rotting, peeling and decaying like a central European capital before the War. This is the dominant impression conveyed by two books of photographic studies of architecture: J. C. Soares, **Manhattan** (257 pages, 210 colour plates plus 12-page foldout, Abrams and Reinhart Wolf and Sabina Lietzmann, **New York** (84 pages, 31 colour plates, Vendome, \$50).

The sense of age is caused not merely by the dilapidation of so many buildings, the crumbling sidewalks, the lack of civic pride. It is a function of what seems the emotional tiredness of the place. Both books make much of the electric vigour of New York, Miss Lietzmann in a brilliant essay and Mr. Soares with his distinguished selection of photographs from over 70 sources, but Lotte Lenya's retrospection of the 'electrifying atmosphere' of the city to Berlin in the 1920s, sensitively quoted here, goes to the heart of it. The extraordinary contrasts of wealth and poverty, the sheer complexity and emotional range of existence in New York – a life at times exalting, animating and energising, at others crude, banal and terrifying – are reminiscent of decaying Europe, and they show here in the faces of the citizens and their conspicuous lack of care and conservation of their town. Henry James, one is reminded, was struck by 'the might of the buildings, the great



scale of space and the vehemence of local life'. The vehemence is still here, but the buildings are not what they were.

New York looks older, also, as we gain perspective on 30ish architecture and on all that Bauhauserie – now on the verge, one senses, of being debunked as comprehensively as was Victorian architecture half a century ago. These books ignore the steel and glass boxes to celebrate the 'classic' New York, the Art Deco skyscrapers – Mr. Wolf indulging a romance with the fantasy-ridden pinnacles of these buildings and achieving long-shot photographs of coruscating detail of the Flatiron, the Chrysler and two dozen more, in which every quoin and mortar stand out clearly.

Mr. Soares ranges over these mountain peaks and more widely, to include bridges, statuary, porticos, clocks, snow and burnt and raw sienna sunsets; he finds much of the beauty of New York in narrow vistas, in sudden accentuations of detail and in sudden barrings of the distant horizon, rather than in James's

might and space, and produces an anthology of incidental views rather than of civic grandeur.

What still astonishes is the architectural inventiveness of the Art Deco designers with an easily malleable, soft sand-based 'brownstone' for shaping into corbels, balustrades, cartouches and turrets. But in this tone-poem the magnificent and the seedy rub shoulders, as do the sullen back streets with the 'sparkling thousands of electric stars' scattered across the city by night. One's only regret about these fearless and unembarrassed volumes is that it was necessary to supplement Mr. Wolfe and Miss Lietzmann with four pages of advertising of their merits by the publishers, including an interview with Mr. Wolfe by Mr. Andy Warhol of such surpassing inanity and stupidity as to suggest that Mr. Warhol's career of utter indistinction should not recede from public gaze.

The exclusion of ornament from architecture, announced Mr. Fairfield Porter in 1962, was now comparable with the exclusion of the figure from art. He

predicted a new Realist renaissance. This is born out in Frank Goodyear's optimistic and important survey **Contemporary American Realism since 1960** (255 pages, 59 colour and 150 black and white illustrations, NYGS/Hutchinson, \$32.50 and £20).

Mr. Goodyear diverges from many predecessors in denying that the 'new realism' is a movement. But it is a phenomenon, and it has become a viable alternative for painters hitherto enslaved by abstraction. There has been no common manifesto for 'realist' artists since the journal *Reality* was shot down by Art News and Art Digest in the 1950s, and many artists gathered here would be suspicious of the label. Mr. Goodyear relies on the coherence seen by Linda Nochlin in 1971: that not since the Impressionists 'has there been a group so concerned with the problems of vision and their solution in terms of pictorial notation and construction'.

It is, in other words, a concern with visual perception which unites the disparate painters – narrative, formal, representative – here taken in; it has seemed to many a definition so uninformative as not to define, and it is a position which raises more questions than the author cares to answer; but as a statement of fact it is hard to deny.

More convincing is his demonstration that this heterogeneous collection of painters – spanning Wyeth, Katz, Raffael to Pearlstein and Beal – is both modernist and capable of forming a modern movement. No longer is it critically possible to dismiss new realism en bloc as 'relegated to the limbo of philistinism' (Miss Nochlin), as a nostalgic return to Victorian truth-in-objects painting or to the banalities of political realism in the 30s, or as a barbarian lurch back to the Society for Sanity in Art and its fight for a fair deal for representational art' in 1950.

One doubts whether much new realism is avant-garde, but the deep influence of abstract ex-

pressionism upon it can now be widely seen: in its vitality, in its formal handling, and in the subjection of imagery to concern for paint surfaces. New realism, far from being a generalised reaction against abstract expressionism, has simply escaped from its boxed-in options of subject matter. It may, one day, confuse art historians as to whether it was a new artistic sensibility at all. This effective and stimulating book will be part of that debate.

American Indian secular painting is almost a century old; the realist tradition prevailing now is that established by the Navajo painters Choh, Apie Begay and Big Lefthand in the 1880s, the first non-iconographical artists. This latest introduction to the subject by Patricia Janis Broder, **American Indian Painting and Sculpture** (165 pages, about 65 colour plates, Abbeville, £15), surveys with handsome illustrations a representative work by each of 74 artists, mostly post-War. It is not intended to compete with the authoritative Norman Feder (1971), but offers an interesting and varied selection of modern work on Indian dances, games and domestic and sacred rituals.

A first survey of **The Art of Robert Bateman**, with text by Ramsay Derry (179 pages, 72 colour plates, numerous drawings and photographs, Allen Lane/Madison Press, £20 and \$40) will be popular not only with the growing print market of this Canadian wildlife artist but with the wider public for natural landscape painting.

Bateman is one of the handful of 20th century wilderness artists; he paints in the outdoors, not from memory, in a realist style which gives an initial impression of microscopic detail and abundant natural information, but which is in fact broad and painterly. His strengths are an assured placing of masses, gained from a previous career (pre-1965) as an abstract expressionist, careful draughtmanship, tactile surfaces (with remarkable feeling for feathers, fur and hide) and a finely developed sense of the emotional world of the animals and birds he depicts.

Wyeth-influenced, he is nonetheless an individualist in close relationship to nature; his hallmark is the catching of his subjects at the split-second moment of interrupted action – in flight, in full sail, about to leap. He deals mostly in muted lights

and cold colours, which in the English edition of this book (I have not seen the American) are ~~separated with remarkable~~ fidelity. His public at the Tryon Gallery in London, at Sportsman's Edge in New York and in Ontario will be grateful.

Etta Arntzen and Robert Rainwater's **Guide to the Literature of Art History** (616 pages, American Library Association and Art Book Company, £45) is the most comprehensive bibliography to be published since Mary Chamberlin in 1959, and is based on her. It is, however, of limited value. It does not aspire to be encyclopaedic, but its selections are irritatingly made (all monographs on individual artists are excluded, as in 1959); it is allegedly critical, but its sections are highly uneven in quality, and are sometimes quite unselective. The authority of some writing (for example Italian Renaissance painting, Roman architecture, and *passim*) is much higher than other.

The book will be most useful to graduate students without access to outstanding open-stack libraries, though it is a pity that so little clue to art-historical advances of the last 20 years can be gained from its pages.



(Right)
Great Blue Heron, 1978, acrylic,
30 × 40 inches.
The Art of Robert Bateman.

The Box Tree Restaurants

by Charles Lockwood

'The Box Tree, quite frankly, is not for everyone,' declares owner Augustin Paëge. 'I am trying to create elegance. And some people are intimidated by the restaurant's Wedgwood china, the Cristoffle silver, even the waiters who are respectful and attentive but not overly familiar. The guests who feel most comfortable at *The Box Tree* usually are the ones who grew up with family servants.'

Only the most daring and self-assured restaurateur would seek such a limited and discriminating clientele. But by serving the finest classic meals in almost sinfully pleasurable surroundings, Augustin Paëge has won a large and loyal following for his two *Box Tree* restaurants. One is located in the 200 year old Purdy homestead in Purdy, New York, 45 miles north of New York City; the other is situated on the ground floor of a brownstone at 242 East 50th Street.

Augustin Paëge does not hesitate to admit that he sometimes is an unconventional businessman. 'What's more,' he says with a smile, 'I am one of the few successful New York restaurateurs who did not start out as a waiter.'

Slim, elegantly dressed, with blond hair and moustache, 35 year old Paëge was born in Bulgaria, fled to France as a teenager where he studied anthropology, then moved to New York City in 1966. 'I came to America to find a home,' declares Paëge. 'In Europe, outside Bulgaria, I would always have been a foreigner.'

After holding several unrewarding teaching and business jobs, Paëge decided to open a restaurant, because he wanted to be his own boss. Borrowing \$5,000 from his bank on the pretext of redecorating his apartment, Paëge instead rented the Purdy homestead, quickly repainted the inside of the long-neglected house, and opened *The Box Tree* in the spring of 1973. 'I

have always been fascinated by food and its preparation,' he notes. 'And if I am going to all that trouble in the kitchen, I prefer to cook for twenty. I have to be very much in love to cook for just two.'

The original *Box Tree* prospered immediately, even drawing customers from New York City. Two years later, in the spring of 1975, Paëge opened the second *Box Tree* in Manhattan with a \$15,000 investment. That summer, he started to remodel the Purdy house, room by room, while the restaurant continued to serve meals. He restored the façade and interior close to their

original 18th century appearance, opened up several fireplaces, purchased antiques for the dining room. Today, *The Box Tree* in Purdy resembles a country inn, albeit a luxurious one.

The three dining rooms seat 50. To accommodate the demand for reservations on Saturday night, *The Box Tree* has two sittings. For a restaurant of this small size, the menu is remarkably extensive. Appetizers include calves brains with caper sauce, a country paté, snails in pernod butter, and shrimp with shallots, tomatoes, and garlic. Augustin Paëge is particularly proud of his soups, specifically a

(Above)
The final touch for the fortunate overnight guests at *The Box Tree*, Purdy.

cream of sorrel, a cream of fennel, cold cucumber with yogurt, and a cold cream of tomato and orange.

Main courses include filet of beef with cognac or green peppercorn sauce, rack of lamb with a garlic and tarragon sauce, sweetbreads with truffles, poached salmon with mousseline sauce, and broiled salmon with bernaise sauce. The desserts, all good, are chocolate mousse cake, almond torte, homemade fruit sherberts, and last but not least, *vecherin*





Box Tree, an ethereal meringue torte with fresh raspberries and whipped cream.

'Ahh, the *vecherin*,' sighs Paegé. 'I discovered that dessert quite by accident one night. If any one dish made my fortune, that was it.'

While the *Box Tree*'s dining room in Purdy is extraordinary, the establishment's *pièce de résistance* is the private four-room suite on the second floor, consisting of a parlour, dining room, and two bedrooms. All the rooms are furnished in lovely antiques. The main bedroom, for instance, has a massive handcarved François Premier bed, a Louis XIII armoire, a Queen Anne desk, a set of Chippendale chairs, and a pre-Raphaelite painting representing a young maiden in white walking through a dimly lit forest.

Although *The Box Tree* staff will serve dinner in this sumptuous suite, most guests prefer to eat in the dining room downstairs.

When the overnight guests finish their dessert and climb the narrow stairs to their suite after dinner, they discover that the staff has lit a fire in the bedroom fireplace and placed a split of Taitinger champagne in a silver ice bucket, two champagne glasses, and a box of Godiva chocolates on the bed. For the final indulgent touch, a handful of rose petals lie scattered on the turned-down sheets.

On Manhattan's East 50th Street, *The Box Tree* only serves twenty to 22 guests at eight tables in two sittings seven nights a week. 'This restaurant looks like it has been here for years and years,' observes Paegé. 'Actually it originally was one big square room. We built walls, dropped ceilings, and added paneling to create visually interesting space with several intimate nooks.'

Despite its limited quarters, *The Box Tree* does not seem cramped, noisy, or uncomfortably warm. The clientele is more fashionably dressed than at the country restaurant, and the food is more sophisticated and served with more polish. 'After all, this is the city,' notes Paegé. 'So we serve a creamy smooth duck liver paté instead of a coarser paté that we make in the country. Also, in Manhattan, we prepare an incredibly light haddock mousse, where we throw away most of the fish, using just the flavour essence to get the taste and delicate texture. Not very economical. But what a fabulous creation!'

On most nights, every table at *The Box Tree* is taken, and the guests might include Henry Kissinger, Bianca Jagger, Richard Nixon, Dolly Parton, or Mikhail Baryshnikov. 'Almost everyone has eaten here,' declares Paegé. 'I can't think of anyone who has not.'

While other fashionable New York restaurants slip or close

(Above)
One of the three luxurious dining rooms at *The Box Tree*, Purdy.

their doors all the time, *The Box Tree* has maintained its reputation and kept its clientele, year after year, largely because of Paegé's almost-fanatic devotion. 'I change the menu frequently to complement the seasons and to offer new dishes for the regulars,' he declares. 'This fall I added roast duckling with salt and pepper. Nothing else. No sauces. It's like discovering this wonderful bird all over again.'

Augustin Paegé personally trains his staff. 'Usually I don't look for professional waiters. Instead I hire educated people who strike me as having a good upbringing. Then I take it from there.' And no point is too small for him to overlook. 'I even instruct the waiters about their choice of language. Never say: "Would you *care* for more coffee?", as so many waiters do. Care is the wrong word in that context. Instead say: "Would you *like* more coffee?" or "Would you *enjoy* more coffee?"'

In his personal life, Augustin Paegé seeks the same elegance and ease that he tries to give the guests at his restaurants. He has furnished his East Side apartment with an eclectic collection of fine antiques, including a signed Jacob Louis XV *fauteuil*, a rare Napoleonic *consulat* chair, even a

splendid Art Deco lamp and clock made by Süe and Mare for the 1925 Exposition des Arts Décoratifs et Industriels Modernes in Paris. On the walls hang a framed 16th century Chinese banner and the portrait of an 18th century French nobleman by Tournier. 'I bought that painting, because the subject looked like he enjoyed eating a lot.'

Paegé also collects silver Georgian port funnels. He drives a classic Bentley and a new Porsche 911. 'I like to live well' he says without hesitation.

Augustin Paegé, however, is not content just to run *The Box Tree* restaurants and to savour his success. In 1981 he purchased two brownstones on East Forty-ninth Street on the eastern edge of Turtle Bay Gardens, next door to Katharine Hepburn's home. Within these two row houses, Paegé is creating New York's first deluxe small hotel in recent years with just fifteen suites, each consisting of a living room and bedroom, including a wood-burning fireplace. Every suite will be furnished in different antiques, such as Louis XV, François Premier, Chippendale, or Chinese.

While the work continues on the hotel renovation, Paegé also is building a cottage in the garden behind the two houses, where he will re-locate *The Box Tree* restaurant in 1982. The new restaurant will be an exact replica of the East Fiftieth Street room, except for an additional foot of space along one wall. And the next *Box Tree* will offer the hotel guests an unheard-of luxury: 24 hour gourmet room service. If somebody wants a lemon soufflé at three in the morning, they will have one, just half an hour later.

'My accountant and my lawyer have told me that it does not make good business sense to spend millions on this hotel, and I know this,' says Paegé. 'I could make a far greater return, with less risk, on many other investments. But I do this, because I love it. And, just as with my restaurants, I am confident that there are enough people who will appreciate – and pay for – this level of quality and elegance.'

Photographs: Michael J. Peters.

New York State Wines

by Barbara Ensrud

In the past four years New York State wines have approached a quality level worthy of attention from the connoisseur. The new New York State wine industry is today where California wines were twelve or fifteen years ago: awakening to a new era with wines which bear no comparison to those of old. The best of them are fruity, well-balanced, stylish – the sort of wines that could accompany a superb meal with the same panache of the more trendy wine from Europe or California.

One can still obtain those curious wines with the bizarre *wild* or *foxy* flavours the New York producers tried to tame with sweetness or with water, or by blending in wines from California. Emphasis now is on French-American hybrid wine grapes like Seyval Blanc, Cayuga, Vidal, and Chancellor and on European species like Chardonnay, Riesling and Gewurztraminer. Certain reds – Pinot Noir, Merlot and Cabernet Sauvignon – are being tried in some areas, too, though not yet with quite the stellar success of the whites.

In recent years certain new vineyards have appeared:– Heron Hill, Château Esperanza, Glenora, Chadwick Bay, Niagara Cellars, Wagner, Woodbury. New regions are emerging as well – west of the Finger Lakes in the Chatauqua region, up between the banks of lakes Erie and Ontario near Niagara, in the Hudson Valley around Poughkeepsie, even at the opposite end of the state on Long Island's North Fork. The newer wineries in these and New York's traditional regions, the Finger Lakes and the western Hudson Valley, have begun to march to a livelier tune, leading to a direction away from native grape varieties.

For decades, most of the larger firms were content to ply the established market with wines from domesticated, native grape varieties like Catawba, Concord,

Niagara, and Isabella. Gold Seal winery did, however, lay the groundwork for success with hybrids and European grapes through the pioneering work of Charles Fournier and Dr. Konstantin Frank. They spent years of arduous work experimenting with hybrids and developing hardy root stocks for Chardonnay, Riesling and other *vinifera* that could withstand the rigorous cold of New York State winters.

It took courage to follow them. Walter Taylor was one of the first of the new breed to abandon native varieties entirely and concentrate on hybrids like Aurora, Seyval Blanc and Baco Noir. He was not reticent in touting his success at Bully Hill Vineyards. Although some of his wines are indeed good, his best contributions may have been some of his specially designed labels like the 1980 Space Shuttle White, now a collector's item, and the firing of his winemaker, Hermann Wiemer. Once cashiered from Bully Hill, Wiemer, one of the state's most accomplished winemakers, gave full attention to growing *vinifera* varieties and making his own wines. 1980 was a successful year for Wiemer and he believes his 1981 wines, though the crop was tiny, are even better.

Coca-Cola's purchase of The Taylor Wine Company in 1977 continues to generate considerable controversy. Some feel that Taylor's California Cellars has 'cannibalised' the New York brand, capitalising on Taylor's nationwide distribution system at the expense of its New York wine origins. But Coke has infused new lifeblood – in the form of cash and encouragement – into Great Western, which is owned by The Taylor Company. Wine director, Domenic Carisetti, has concentrated on hybrid varieties with notable success, amply demonstrated with 1980 wines like Vidal Blanc, Verdelet and de Chaunac Rosé. The Great Western 1980 Eiswein, produced from late-harvest, partially frozen, Ravat grapes, is astonishingly good – crisp, delectably sweet, superbly balanced. It can only improve with age but is already a showcase for what some of the state's more talented winemakers can do when nature bestows rare gifts.

Great progress has been achieved with hybrids in the region which straddles the Hudson River about 50 miles north of New York City. Benmarl, on the west bank near Marlboro, was the pioneer here. The patience and dedication of Mark Miller and his son, Eric (now the winemaker at Chadwick Bay) began to pay off in the late '70s with very good hybrid blends like Marlboro Village White and the warm, attractive fruitiness of Hudson Region Red.

A special Hudson Valley success story is Clinton Vineyards near Poughkeepsie. Owners Ben and Kathy Feder chose to specialise in Seyval Blanc. Their hilltop vineyard is planted exclusively in Seyval. The first three vintages – 1978, 1979 and 1981 – established Clinton Seyval Blanc as one of the premier white wines in the East, comparable in body, fruit and balance to wines of the Loire Valley or California Sauvignon Blancs. The wine quite stands on its own, however, and graces the wine lists of numerous fine New York restaurants. This spring Clinton will market its first sparkling wine.

New York red wines are less successful than the whites. Perhaps it's because many vintners have tried for a full-bodied character that the north-eastern climate will not impart. This is true for Cabernet Sauvignon, which simply will not ripen in the northern areas. None of the red hybrid grapes makes a really good wine solely on its own. Either they are too heavy and coarse as full Baco Noir tends to be or, more often – like Château Esperanza's 1980 Foch – bitter, acidic and downright unpleasant. Blends of red hybrid work better and reds of lighter style are perhaps the direction to go here. Eric Miller of Chadwick Bay has produced a very attractive light red blended from Baco Noir and Chelois. Called V.S.R., it is aged briefly in American oak and has a charming grapiness that is quite refreshing when lightly chilled, rather in the manner of Beaujolais. Wagner's 1980 Rougeon and Caywood Red also fit this genre and are very appealing.

The miniature vineyard region developing at the tip of Long

Island, near the village of Cutchogue on the North Fork, is gathering momentum. Sparked by Alex and Louisa Hargrave's efforts with *vinifera* grapes like Cabernet, Merlot, Chardonnay and Pinot Noir, others have planted vineyards here. Thus far, the Hargraves' young vines have yielded wines of aggressively varied character; as the vineyard matures they will probably show more finesse. Hargrave's 1980 Chardonnay affirms this; it is their best to date.

The 1980 vintage was the best possible thing that could happen to New York State. It produced superbly ripe balanced wines of intense fruit and character, among hybrids as well as *viniferas*. But nature dealt a cruel blow that winter. On Christmas Day 1980, temperatures plummeted 50 degrees in less than 24 hours, killing most of the buds for the 1981 harvest. Heavy spring frost in 1981 took further toll, wiping out the 1981 harvest of *vinifera* and hybrid vines around Lake Keuka and parts of the Hudson Valley. It was a harsh reminder that, despite encouraging progress in coping with the extremes of the north-eastern climate, the risk is still there.

But the challenge is clearly felt. Already there are several California-trained winemakers in New York, lured by the exciting prospects of the immediate future. Jim Gifford, winemaker at Gold Seal, is a transplant from California where he was the winemaker at Fetzer in charge of white wines. He is justly proud of his big, rich, oak-aged 1980 Chardonnay. 'At Fetzer I had made Chardonnays from four different regions,' he said, 'but none were as exciting to me as our 1980 Chardonnay from Lake Seneca.' Such wines are beginning to command serious attention from winelovers and from the press, not just in New York but other parts of the country as well.

New York State wines are perhaps not yet the sort one buys to lay down to increase in value (except for certain late-harvest wines that will improve with time), but they are worth investigating for the sheer pleasure they are beginning to offer. The welcome new directions are here to stay.

CONNOISSEUR

January 1982

WHAT'S THE MOST SPECTACULAR GOLD and JEWELLED DEVOTIONAL CROWN ON EARTH?

Some connoisseurs believe it's the Crown of the Andes begun in the late 16th century in Colombia. But does the diadem still exist? Some say the crown, last seen publicly in 1963, was dismantled, its emeralds sold.



1

The CONNOISSEUR discovered the true story.

by Niel Letson

The legendary Crown of the Andes for almost four hundred years has survived epidemic, revolution and earthquake. It has been coveted by Emperors and pirates and venerated by Popes and peasants alike. It is an object whose religious, historical, and political importance transcends its material value.

To appreciate why the crown was born, it is necessary to go back to the age of the conquistadors, to a small town in the Andes in what was then called New Granada. The town is Popayan in Colombia, South America. A town founded by a lieutenant of Francisco Pizarro, who arrived in 1536, loaded with treasure and trailed by a dusty cortege of cattle, horses, dogs, pigs and 5,000 Indian servants.

From the very first, Popayan was as noble as any city in the New World, and today it lives on as an important administrative, religious and cultural centre. Popayan is to Colombia what Florence is to Italy. It stands a little apart from the swifter currents of national life, guarding a tradition of learning, piety and provincial aristocracy.

Popayan has always been predominantly European, unlike other

1: The Crown of the Andes, a masterpiece of 17th century goldsmithing, is said to have been made in Popayan in the 17th century. Photograph by [illegible]



2: Map of the western and southern Americas dated 1594. Popayan appears on the lower left. Photograph: Rare Books and Manuscripts Division: The New York Public Library; Astor, Lenox and Tilden Foundations.

3: La Ermita, the only church in Popayan not destroyed in the earthquake of 1723, and in which the Crown of the Andes happened to be on that day. Photograph: Dr. Elwyn J. S. Hollingsworth.

towns in the region. Most of its early settlers were noblemen of Andalusian stock, who had come upon hard times. Many settled there with land grants from the King, or with concessions in the gold and emerald mines.

The city lies on a plateau at the foot of the volcano Mount Purace. It is only two degrees above the equator, but 6,000 feet above the tropical lowlands and high enough that a fresh breeze from the Pacific keeps the air soft and clear. Life was sweet for the first settlers and it continues to be so for those who live there today.

The city was barely 64 years old in 1590, when terrifying news was brought to the inhabitants by Indian runners from the Coast. A violent epidemic was sweeping Colombia. Thousands were dying of a delirious fever – probably that most dreaded of all diseases, smallpox. As panic stricken citizens prepared to leave, the priests exhorted them to remain and pray to the Virgin for protection from the scourge.

Because of Popayan's isolated situation high on a tableland, the ravages of the epidemic did not strike as heavily as in the hot, unhealthy coastal towns. A pious population, convinced that their prayers for deliverance had been answered, commissioned a crown dedicated to the Virgin Mary, through whose intervention a



catastrophe had been averted – a crown that would '... exceed in beauty, grandeur and value the crown of any reigning monarch on Earth.'

The citizens of the city eagerly contributed a 100 pounds of gold to make the crown. Aristocratic families opened their private coffers, pouring out a green river of fabulous emeralds.

Although it is possible that goldsmiths and gem-cutters came from Spain to design the original crown and supervise the work, local craftsmen probably were engaged in the actual fabrication process. Colombian goldsmiths were widely known to be highly skilled. Legend has it that the crown was hewn out of a solid block of gold. It was common in the 16th century to hammer flat a gold block, cut it into

the required form, slowly lift it, then pierce and chase it to develop the required object. This was apparently done with the crown. According to local histories the work began in 1593 and went on for six full years.

The completed diadem was christened the Crown of the Immaculate Conception of the Cathedral of Popayan, and the coronation, on December 8, 1599, was cause for elaborate ceremony. The crown rested on a velvet cushion and was carried on a white horse under a shimmering canopy with a military guard of honour to the palace of the Archbishop adjacent to the cathedral on the main square of Popayan. For years the crown adorned a statue of the Virgin of the Apocalypse which still stands on an altar in Popayan's cathedral.

No detailed descriptions or illustrative material have survived to indicate the precise appearance of the crown at the coronation in 1599. What it looked like may always remain a mystery. Undeniable evidence of both a stylistic and physical nature point convincingly to the probability that it was changed over the centuries, a normal procedure with objects of religious veneration. Considered too plain by succeeding generations, later contributions by the faithful of jewels and gold were added as proof of devotion.

The shape of the crown today, essentially a circlet rising in eight points, pierced and embossed with entwined acanthus motifs and applied with emeralds in settings simulating buds and flowers, appears to expert opinion to be datable not to the 16th but to the 17th or 18th centuries. The work on the lower section, crafted in yellow gold with its distinctive table cut emeralds, most likely dates to around 1660 or 1675.

The upper section is comparable to fully developed rococo goldsmiths' work of the early 18th century. The cross surmounting it all appears to be from about 1625 to 1650, probably enamelled first and then set later with emeralds.

Whether or not the original crown forms the basis of succeeding embellishments is speculative. But with the final addition of the upper section in the mid-18th century the crown took the remarkable form we see today.

Today's golden crown which weighs just under thirteen pounds is encrusted with 453 emeralds with a combined weight of 1,521 carats. There is an interesting variation of colour and quality of the stones in the crown. The deep, blackish-bluish emeralds are from the renowned Muzo mine, discovered some 30-odd years before the crown was begun. Stones coming from Colombia before the 17th century are designated 'old miners' and sometimes called 'Chibcha stones' after the Colombian Indian tribe which cherished them. Another colour of emerald in the crown, a green with more yellow and warmth, indicates that those stones came from the El Chivor mine. Of special beauty are the seventeen pear-shaped cabochon emeralds of twelve to 24 carats hanging freely inside the



continent proved powerless. He and a small band of 177 men moved far into Inca territory, winding their way up the steep roads along the crest of the Andes, where they were astonished to find a civilised land with carefully cultivated fields and friendly, hospitable people.

As they neared the town of Cajamarca, famous for its warm springs, runners from Atahualpa brought messages of welcome. Pizarro entered the town on November 15, and gazed across a wide meadow at the royal encampment of large white tents.

Just before sunset, Atahualpa appeared, seated on a sedan chair made of 190 pounds of sixteen carat gold paved with clusters of emeralds and other gems and requiring 25 litter bearers. He was wearing a necklace of emeralds of astonishing size and beauty. All Pizarro's men remained hidden and suddenly one, a Dominican monk, Father Vicente de Valverde, stepped forward with a crucifix in one hand and a Bible in the other and announced that he had come to convert the Inca to the true faith and to secure a pledge of fealty to the Emperor Charles V.

Atahualpa listened to the interpreter and then declared the Pope and the Emperor to be mad for giving away countries that did not belong to them. He refused to renounce a faith of which he was the earthly embodiment and demanded satisfaction for all the injustices the Spaniards had committed against his people.

At that moment Pizarro ordered his assault. His men leapt from hiding, their guns blazing. Atahualpa watched in horror as his followers fell and the square ran with the blood of 4,000 unarmed Inca nobles. His throne toppled and the *borla*, symbol of royalty, was torn from his head. Not a Spanish life was lost, but the power of the Inca nation was smashed forever and Atahualpa was taken prisoner.

To secure his release, he promised enough gold to fill a room seventeen feet broad by 22 feet long up to a height of nine feet. When he had collected six and a half tons of gold as

4: Beautiful pear-shaped emeralds ranging in size from twelve to 24 carats swing freely in the arches of the crown. Many of these stones, given by the aristocratic families of Popayan, had been in private coffers since the early days of the Spanish conquest.

Photograph: Lee Boltin.

The principal emerald in the crown is a magnificent stone weighing 45 carats and is said to have been taken from the last King of Peru when he was captured by Pizarro in 1532.

Photograph: Lee Boltin.



6 & 7: Print with Latin caption reading 'Athabaliba, last King of the Peruvians', and print of Francisco Pizarro. Photographs: Prints Division; The New York Public Library; Astor, Lenox and Tilden Foundations.

ransom, Pizarro reneged on his promise to release Atahualpa, and instead forcing him to be baptised, put the Inca god-king to a 'Christian' death by garrote.

Almost from the moment of its dedication, the safety of the crown was in jeopardy. So glittering a treasure was too great a temptation, and attacks on Popayan, with its scant protection of altitude and jungle, kept the city in a state of uneasiness.

In 1650, English privateers landed on the coast, crept up on an unsuspecting city and captured the crown for three days. It was taken by the Spanish only after bitter street fighting and much loss of life on both sides.

In 1723, a disastrous earthquake destroyed much of the city and nine of its ten churches. The story is told in Popayan that the lone survivor, a church called *La Ermita*, was the one in which the crown happened to be on that day.

In order to protect the crown certain noblemen of Popayan organised a group called the Confraternity of the Immaculate Conception. Members, ready to spring into action at a moment's notice, were pledged to guard the crown with their lives. Formation of this protective society came in the nick of time.

Thieves in ever-increasing numbers climbed the steep mountain roads, brandishing cutlasses and terrorising the populace. While there were many attempts to steal the crown, none were successful, due to the efforts of the Confraternity. As the pirates would enter the city from one direction, the crown would leave it from another, and would vanish into a secret hiding place.



There were a few close calls. Today evidence of attempts to repair it, crude in comparison to the original workmanship, gives credence to these stories of hasty removals and somehow adds to its romance.

In 1812, the crown became a capital prize in Simon Bolivar's revolution that freed South American colonies from Spanish rule. Bolivar, seized the crown, but being as adroit at public relations as at wars of liberation returned it promptly to the cathedral of Popayan.

By the early years of the 20th century it was decided that funds from the sale of the crown could be put to practical use for an orphanage, hospital and home for the aged. An interested buyer appeared almost at once in the person of Tsar Nicholas II of Russia, who learned of the availability of the crown, and immediately sent a representative to Colombia.

Since church property could not be disposed of locally a special petition had to be presented to Pope Pius X. Developments were awaited breathlessly in Popayan and in the Tsar's court, but nothing happened for four years. It was not until June of 1914, that the Pontiff was able to grant the petition in Papal Document No. 71863: 'The Holy Father, Pius X. . . has benignly deigned to authorise the above mentioned petitioner to alienate the precious crown of the Immaculate Virgin. . .,' but the approval came too late for Nicholas II. The revolution was stirring.

In 1915, a year after the Pope had given permission for the crown to be sold, a young Chicago gem dealer, Warren J. Piper, made up his mind to buy it and bring it to the United States. While he was trying to form a syndicate and raise the money, trouble was brewing in Popayan.

The crown had been kept for many years in the house of the leaders of the Confraternity being moved from one to another. In the course of time, the last family guarding the crown came to believe it was the rightful owner.

The Papal document had given absolute permission for the crown to be sold, but a dispute now arose between the Church and the Confraternity. In 1933, the family holding the crown obtained permission from the Colombian government agency responsible for international monetary exchanges to sell the crown outside the country. In 1936, after years of work, delay and disappointment Warren Piper's jewellery syndicate was able to raise the money and take possession of the crown.

Over 300 folios in the Popayan Archives tell the story of the costly legal action taken by the Church to recover some of the value of the crown. Only 125,000 dollars was finally realised, the rest going for lawyer's fees and other expenses. Sadly, none of the money was ever used for the charitable purpose for which it was intended.

The new owners' original plan was to exhibit the crown in museums for worthy causes all across the United States and then dismantle it. The emeralds were to be sold to individual collectors and the metalwork was to have been given to either the Metropolitan Museum in New York or the Art Institute of Chicago.

While the crown was exhibited briefly, the dismantling never took place. After World War II the crown was publicly shown a number of times, notably at the 1939 World's Fair, and at the Royal Ontario Museum in 1959. In 1963 the crown was auctioned at Sotheby's where it was bought in by the owners. Since then it has vanished from public view into the vaults of the New York bank where the writer tracked it down.

Today the crown is in the hands of a private collector. The responsibility of ownership is not lightly held. Above all, there is the desire that the crown continue to fulfill its destiny in a manner consistent with its secular and religious significance. How long the current owner can adhere to this high resolve is unsure, but for the moment a dismantling has been deferred if not permanently halted.

8
9 | 10

8: An unusual view of the Crown of the Andes taken from above, showing the extraordinarily voluptuous quality of the metalwork.

9: A detail of the acanthus motif on the Crown of the Andes. The gold may come from that contributed by citizens of Popayan, Colombia, to make a crown for the statue of the Virgin Mary in thanks for deliverance from the violent epidemic.

10: A detail of the orb and cross. Crude repair work, seen at the base of the cross, may be the result of damage caused when the crown was taken apart and hidden to prevent it from being stolen – an event which has often occurred in its long history. Photographs: 8-10 Lee Boltin.





GEORGIAN THROUGH & THROUGH

*No detail was left to chance
when this stately manor was built
in the United States.*

In building, the English Georgian style is a marvel of civilisation, an architecture of proportion and symmetry, of refinement and restraint. To the knowledgeable observer an authentic design is unmistakable. Who in any later period would attempt such simple clarity of form, such total harmony of parts?

Now consider the house pictured here. From its classical exterior through its elegant interior, the building would appear to be an ideal example of 18th-century British style and taste. But, in fact, it does not have much of a history, nor is it even in England. This home is a completely new, all-American product of a demanding, Georgian-loving client, a sensitive builder, and his very thorough team of designers.

The building project began when the client, dissatisfied with his American clapboard-style home and its low ceilings, approached the New York design firm of Easton and La Rocca with the idea of creating a Georgian home. The choice was personally appropriate for the client, reminding him of his youth in a Georgian-style house and 'suited his sense of order,' according to David Easton, who headed the project.

Both designer and client agreed that this should not be just any Georgian revival home, however. This was to be a complete reproduction. Inside and out to the greatest extent possible nothing except period detail and furniture would be used.

To follow that wish took almost four years of research, travel, collecting, and designing.

1: The entrance to the house with its Doric columns hint at the grandeur of the design. The formal Georgian façade is built of uncleaned brick and soft Texas shell stone and is correct in every detail.

2: The grand entry hall with the imposing curved staircase. On the right is a fine 18th-century Irish console and to the right an antique Japanese bronze crane. This is one of the few non-Georgian elements and a playful addition to the classical home.



2

Easton and his clients visited England and much of the eastern and southern United States finding elements of Georgian design to incorporate in the building. Sometimes these were actual pieces of furniture, other times details of mouldings. Always they were unquestionably authentic Georgian. After this, Easton and his staff made several drawings and colour renderings of every part of the home, leaving nothing to chance.

The result is startling and convincing. The house, set in a large wooded site, has a formal balanced Georgian façade. The materials (uncleaned brick and soft Texas shell stone) were especially chosen to lend the exterior a sense of age and propriety. The entire project comprises the public rooms, five bedrooms on two main floors, several walled gardens and greenhouses and various servants' quarters.

The rambling flavour of the house did not come about by accident. Easton decided to design the structure so that it would seem to be a main building with later additions, thereby creating the appearance that its nucleus was old and had been added to over time (see plan). Hence, the 'original' block is a square consisting basically of the entry hall, living room, library, and dining room. The kitchen, servants' quarters, breakfast room and greenhouses appear as an added wing to the west; balancing that wing on the opposite side is the east garden. The whole complex is tied together architecturally by the strong cross axis of the entry hall, breakfast room and north greenhouse.

It is on the interior that the thoroughgoing Georgian treatment is most clear. Almost all the furniture, mouldings, fixtures, rugs, and other objects are actual Georgian antiques; the rest are carefully manufactured models and replicas. The dining room contains 18th-century wallpaper, antique English Georgian furniture, and a 1760 Waterford chandelier. All the architectural mouldings – on the mantel, dado, crown, and door lintels are authentic – in a 'playful gothic-like style typical of the Georgian period,' says Easton. Attention to Georgian detail was so great that

even the trimmings on the curtains echo the style of the mouldings in the room. 'I did not want a room with 'no-style' architectural detailing, a reproduction wallpaper, and a mixture of English and Continental furniture,' the purist, Easton, affirms.

One of the guest bedrooms provides another example of this approach. From the designs on the canopy curtain and the English Regency chairs to the William and Mary black lacquer table beside the bed, the room has the comfortable elegance of Georgian design. Here, however, there is one non-Georgian furnishing – an Indian dhurrie that was added, says Easton, 'to give a sense of decorativeness and charm.'

In truth, the rug is not the only non-Georgian element in the house. The floors in the master bathrooms are tessellated mosaic tiles derived from examples at ancient Knossos; in the entrance hall of the house is an antique Japanese bronze crane. The entire library is eclectic containing four antique Portuguese chairs, a Chinese table of the 19th century, octagonal Moroccan tables with ivory inlays, a mirror from Goa, and a bay window with neo-gothic detail.

Otherwise, the house is dogmatically English Georgian, to the extent that where such modernities as air-conditioning vents exist, for example, they are hidden carefully behind Georgian-style crown mouldings. In this way, says Easton, 'Nowhere does the technology visually interfere with the detail or impression of a classic house.'

But is this 'total-design' approach – which extends to Easton choosing and placing virtually every object in the house – too structured. 'In the 20th century we look askance at this approach, as if it is wrong, but that is the way it was always done. The approach gives the architecture a sense of harmony.'

His firm is particularly suited for this type of 'complete design.' Both David Easton and Michael La Rocca were trained as interior designers. To this Easton added four years of architectural experience. The office employs

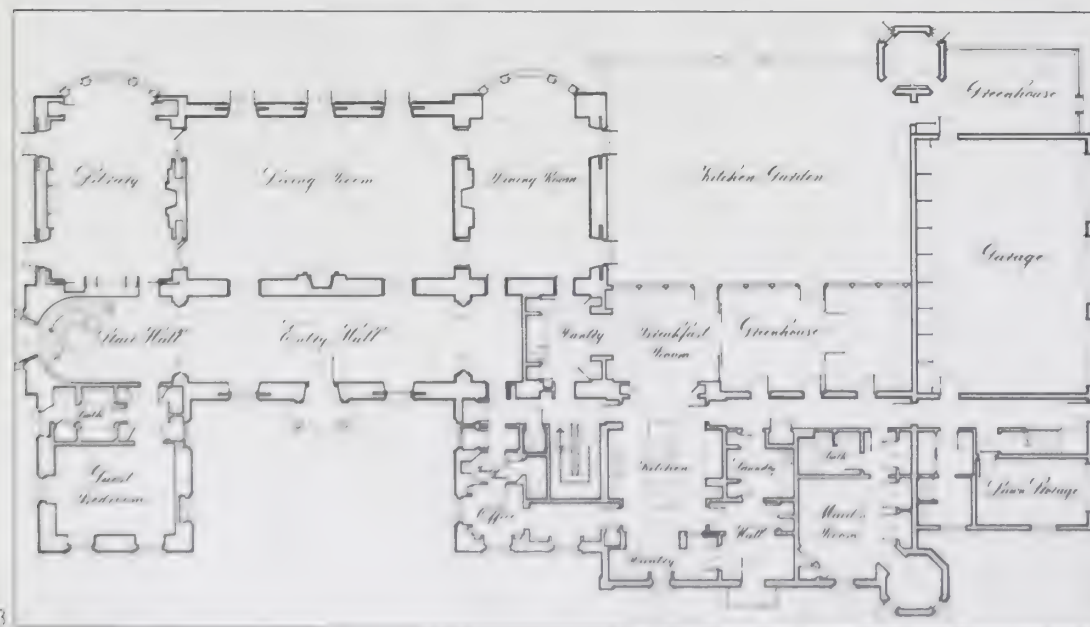
six architects and, says Easton, 'runs almost like an architectural firm of the 18th or 19th century, where the architecture and interiors are conceived as one and presented to the client. In the end, this precludes a lot of problems between architect and interior designer.'

Such an approach does not prevent the client from contributing numerous and valuable design ideas, of course. In the Georgian house, the client played a key role in landscaping the gardens and arranging the windows to provide the best garden views. 'Colour was very important to them,' says Easton. 'They wanted to use a deep palette. They were given a book of Japanese prints with marked illustrations showing the colours that they particularly cared for. I realised that these colours were appropriate to the style and period of the house.' In the guest bedroom illustrated here, for example, deep red wall-colouring gives a warm sense to the otherwise austere room.

Indeed, says Easton, the clients were generally influential in preventing austerity – 'they were afraid the house might look like a museum,' he states. In response to their desire, Easton tried to add various 'different and amusing' elements throughout the house. The entrance hall contains a light, decorative Irish console of the Georgian period, rather than the heavier, more formal piece that would have been more traditional. Throughout the house, in the mouldings and the designs of the window panes, there is much 'playful' gothic tracery.

Perhaps the room which best captures all the design qualities is the living room. Its deep green wall creates a comfortable atmosphere. Its bright red lacquer bureau/bookcase adds colour and zest. Three tall French doors face south offering abundant light as well as a superb view of the rear gardens. All in all, it is a room of extraordinary elegance.

The living room also demonstrates the great care that went into the entire home. The rug, for instance, is a new hand-made needle-point work commissioned for the room. 'No worthwhile antique needle point rug was on the market,' claims Easton, so its patterns were copied from antique needlepoint. Similar pains were lavished on the antique Irish mantel. Bought in England, its sinuous curve makes it seem a piece of light and elegant furniture. The decorative motif of the edge of



3: The plan of the ground floor shows how the rambling character of the house was created, thus giving the impression of an 'original' block with later extensions. This west wing is balanced by the east garden.

4: The library was deliberately designed to be eclectic with its combination of English Georgian and various other furnishings. The large panelled bay window, its panes decorated with gothic tracery, follows a post-Georgian model.





5



6

the mantel shelf was so interesting, too, that it was used as a model for modern details on the rail of the dado and throughout the plaster ceiling decoration.

At a time when the architectural community is in the throes of doctrinaire debates on modernism and post-modernism, finding a major new dwelling so energetically devoted to reproducing an older style is a rare pleasure. The house unabashedly expresses a refreshingly idiosyncratic vision that has been impeccably realised. But beyond that this house reaches across centuries to reaffirm the Georgian ideals of orderliness and elegance. It is a reminder of enduring values, at once dreamlike and brilliant.

5: The dining-room shows strict attention to Georgian detail from the 1760 Waterford chandelier to the architectural mouldings. The wallpaper is 18th century and the furniture English Georgian. The gothic design on the mantel and mouldings lend this room a thoroughly Georgian air.

6: This guest bedroom is notable for its warm maroon walls and Georgian rigour of design, but it also contains an Indian dhurrie. The bed-side table is William and Mary black lacquer and the chairs are English Regency.

Photographs: Tom Berntsen

CORPORATIVE CONNOISSEURSHIP: **THE PEPSICO SCULPTURE GARDENS IN PURCHASE, NEW YORK.**

Multinational corporations do not normally behave like connoisseurs. Just the opposite. Usually they litter the globe with mediocre buildings each lackadaisically decorated with a few second-rate modern sculptures. But there are a select few companies who are true connoisseurs.

One is the giant Pepsico, the manufacturer of the sweet and tingling soft drink, Pepsi Cola, which has demonstrated a remarkable ability to collect fine art and to place the collection in a refreshing and sensitive landscape.

Eleven years ago Pepsico moved the world headquarters from Manhattan, 35 miles north to the town of Purchase, to a 140 acre site which had once been used as a polo club. Pepsico's chairman, Donald M. Kendall, was determined to transform the vast grounds into an art garden of the highest quality, for Kendall believed that the modern corporation had the obligation to act as heir to the great art patrons of the past.

Kendall and his able advisors chose an adventurous approach to the embellishment of this outdoor gallery, studding them with a prime collection of stunning modern pieces that has grown to 30 in the past eleven years. Every piece is connoisseur quality placed perfectly in dramatic settings.

Alexander Calder's exuberantly scarlet stabile, *Hats Off*, is now playing to an audience of blue grey foliage. Semi-circles of blue spruce, blue fir, and Himalayan pines reach around the painted steel construction, screening it from the vast expanse of open lawn.

Far across the grass, the complex mottled texture of Isamu Noguchi's black granite *Energy Void* finds a reflection in the closely woven foliage of a skein of weeping hemlock. In the background a planting of sourgum trees (*nyssa sylvatica*), sparkling with fall colour,

1: Black granite *Energy Void* by Isamu Noguchi, 1974, frames a view which includes Henry Moore's *Double Oval* and a man-made lake with a resident flock of Canadian geese.



threads into a band of woodland.

The tawny bronze bulk of Henry Moore's hefty *Double Oval* looms beside the lake. Soft mounds of weeping willow mirror its rounded form. Along the entry drive, Louis Nevelson's darkly sober *Celebration II* is cloaked by the dusky purple leaves of a group of copper beech. The renowned garden designer, Russel Page, was enlisted to compose these special plantings for the collection. Page's career includes a long association with Longleat, designs for Leeds Castle and an array of fine private gardens in America, England and the Continent. He characterises himself as 'an artist who knows plants.' With Pepsico he believes he is engaged in the grandest commission of his 53 years of creating gardens.

The Pepsico collection began with sculpture of relatively small scale, bronzes selected for display in a series of sunken courts designed by Edward D. Stone, Jr., the son of the architect of the headquarters. These works of art are located between two parallel north wings, facing each other, which enclose the formal approach to the office entrances. Scattered under the protective shade of specimen trees are two bronzes by Henri Laurens, two Seymour Liptons, as well as Jacques Lipchitz's imposing *Towards a New World*, and Henry Moore's masterpiece of 1962, *Interlocking Pieces*.

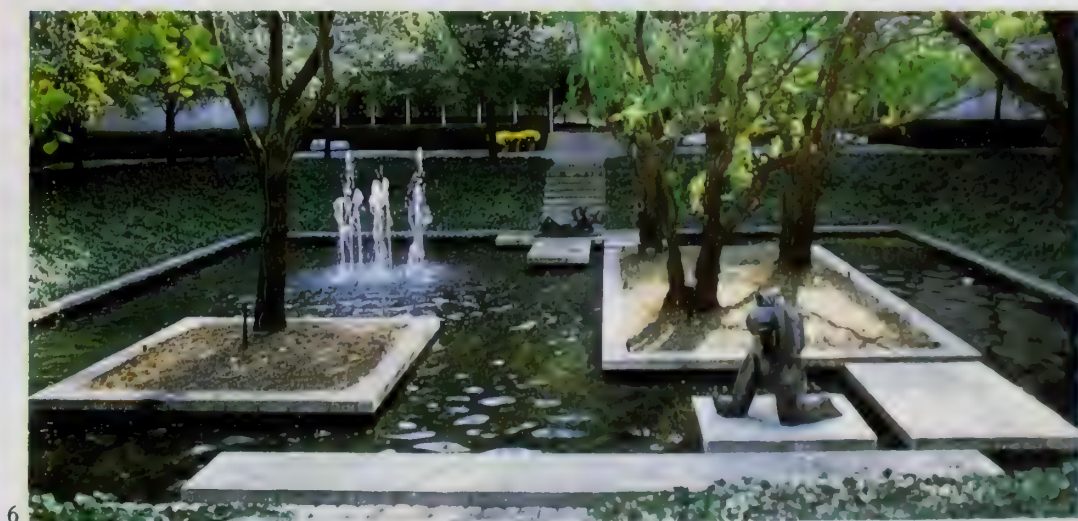
Acquisitions of the past two years have added five sculptures: William Crovello's red granite *Katana* of 1980, Maillol's bronze nude, *Marie* of 1931, Marino Marini's bronze *Horse and Rider* of 1952 and, most recently, Arnaldo Pomodoro's towering *Triad* made in 1979 and the bristling surrealist bronze, *Capricorn*, of 1965 by Max Ernst.

Both the scale of the sculpture and the openness of the vista expand dramatically as the visitor moves to the south of the building. A vast manicured lawn stretches into the distance, divides to encompass a graceful lake, and ends in a circling frame of tall trees. A Calder, the Moore, a Noguchi and the Crovello are spread out from left to right across the expanse. Page's triumph has been to create settings for these large works without interfering with the basic simplicity and rhythm of the landscape.

Page is also responsible for finding and siting the dominant feature of the vista. Three 50 foot pillars – one of polished brass, one of black brass, and one of rust coloured corten steel – by the Italian sculptor Arnaldo Pomodoro stand close to the southwest corner of the building. An ardent admirer of Pomodoro, Page brought *Triad* to Kendall's attention because he wanted a powerful vertical reference point in the enormous open space.

An insatiable plant connoisseur, Page is looking forward to at least five years of building plant collections on the property. He has already treated himself to a grove of Chinese lacebark pine (*pinus bungeana*). 'It's an extremely rare tree in Europe and I had myself a personal field day by planning as





many different varieties as I wanted.'

A 100 foot long trio of ponds will house 30 to 40 varieties of water lilies as well as one of Page's favourite flowers, the blue lotus. He is enclosing the ponds with a double row of standard Tea Crabs (*pyrus malus teifera*) to 'make a place where one can go in and find something in one's own dimension.'

Planned for the future is what may become the most extensive rose garden on earth. It will feature 'a potted history of the rose from 1100 to the introduction of the hybrid tea' and an extensive collection of native American wild roses of which Page has found seventeen in Texas alone.

The PepsiCo gardens are open to the public

every day of the year during the daylight hours. They are a worthwhile visit for any connoisseur of modern sculpture and elegant gardens.

2: 31 foot high scarlet Calder stabile, *Hats Off*, 1969, with new plantings of blue fir, blue spruce and Himalayan pine.

3: The latest acquisition in the PepsiCo collection is Max Ernst's 1965 bronze, *Capricorn*.

4: The PepsiCo headquarters building by Edward D. Stone with the three 50 foot pillars by Arnaldo Pomodoro.

5: Henry Moore's *Double Oval*, 1967, and Arnaldo Pomodoro's *Triad*, 1979, seen against the three storey cantilevered building of alternate bands of dark glass and concrete.

6: A sunken water garden designed by Edward D. Stone, Jr., is the setting for the two Henri Laurens bronzes, *Le Matin*, 1944, in the foreground and *Les Ondines*, 1933, in the background. The smaller island is planted with white tea crabs and yellow corkscrew willow.



ROBERT ADAM AND HIS STYLE

From January 19 to April 11, New York's Cooper-Hewitt Museum celebrates the genius of the late 18th century architect-designer.

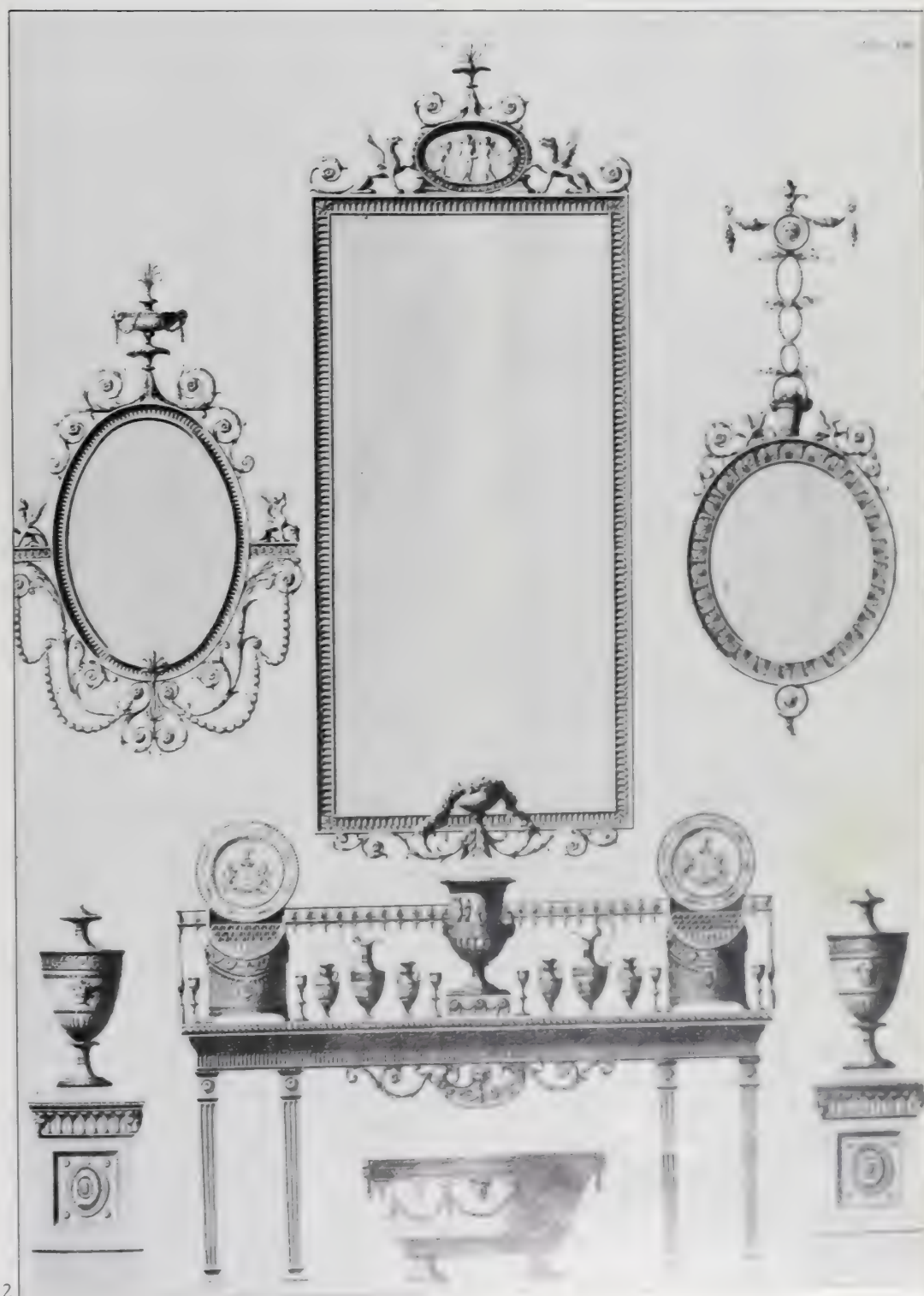
SPHERES OF INFLUENCE: ROBERT ADAM & THE DECORATIVE ARTS

by David Revere McFadden

The vocabulary of design evolved by Robert Adam, as documented by the many drawings and numerous buildings that have fortunately survived, is enhanced by the study of the substantial number of designs provided by the architect and his firm for the furnishings of their elegant domestic interiors. As an architect, Adam sought to create a unified yet varied dictionary of forms and motifs that could be used repeatedly in his designs without exact repetition. His search for a 'revolutionary' Neo-classical style also demanded that the contents of his buildings reflect a consonant spirit of antiquity. The sources of Adam's architectural designs have been carefully analysed, and within the development of his style a parallel course of

1: Arm chair (one of six and part of a suite), 1769, from Croome Court, Worcs. The frames English, tapestry covers French, 1764-1771. Fruitwood carved and gilded. The Metropolitan Museum of Art, New York; Gift of the Samuel H. Kress Foundation, 1958.

2: 'Furniture for Kenwood House' from 'The Works' Vol 1, no 2, plate VIII (London, 1st edition, 1778). Cooper-Hewitt Museum, Gift of the James Smithson Society. Photograph: Scott Hyde.



evolution may be traced in his designs for furniture, silver and other metalwork, lighting devices, and even such seemingly minor refinements as architectural hardware.

The consistency of approach to ornament and structure revealed in Adam designs, the distinctive grace and delicacy of motifs and patterns, and the apparent denial of architectural weight and massiveness which he achieved, have made the 'Adam style' immediately recognisable. The acclaim that he received in his own lifetime also encouraged emulation and direct copying by contemporaries. The unmistakable profile of his style has actually overshadowed, in some instances the independent work of many other intelligent and sensitive designers of the period. An acknowledgment of Adam's creative fluency in the Neo-classical mode in houses such as Osterley Park, Kedleston and Syon House, should also take into consideration the contributions of other designers (and collaborators) who worked directly or indirectly within the sphere of Adam, among them Thomas Chippendale, John Linnell, and the firm of Ince and Mayhew, to mention only the most prominent. It is in the analysis of documented Adam designs for furniture and other decorative arts and the comparison with those of his contemporaries, that a more richly textured and accurate picture of British Neoclassicism emerges. The dissemination of the 'Adam style' through both objects and printed sources also provides a framework for the study of design in the later 18th century in a broader and possibly less biased context. The merging of influences in Adam's career, and his environment can only be suggested here. It is possible, however, to indicate the multiple spheres of interaction among designers that have created our image of the Neo-classical tradition in both England and America.

When Robert Adam returned from Italy in 1758, filled with enthusiasm for the ancient world and equally eager to establish a secure reputation and income as a practicing architect, his talent and good fortune resulted in early commissions that included the remodeling of Shardeloes in Buckinghamshire. Revisions to existing structures accounted for a large number of Adam's projects, but even redecorations allowed him the opportunity to design furnishings that reflected his architectural ideas. Early designs for furniture include his work of Kedleston (notably his Steuart-inspired sideboard design of 1762), but even at Shardeloes the interiors record the basic elements of his developing style – the rosettes, *rinçaux* borders, anthemion motifs and garlands that would hold such a place of importance in his later designs for both interiors and furnishings.

In the mid-1760s, Adam commenced work on Harewood House for Edwin Lascelles, a commission which exemplifies the important supplemental collaboration of a talented contemporary. Existing bills indicate that certain large and impressive pieces of fur-



3: Pedestal from Croome Court from a design by Adam. The Philadelphia Museum of Art. Candelabrum on pedestal, c. 1770–80. The Metropolitan Museum of Art, New York.

niture, such as a sideboard, wine cooler and pedestals, all in the antique taste, were supplied by Thomas Chippendale. While the work at Harewood was in progress, the prolific Adam designed for other clients, including the distinguished and erudite George Williams, 6th Earl of Coventry, who was remodelling his country seat at Croome Court. Lord Coventry returned to Adam for designs for the house over the course of nearly two decades, and a primary focus of the Adam commissions was the well-known 'tapestry room' at Croome Court (now carefully reinstalled at the Metropolitan Museum of Art, New York). In 1763 Adam provided ceiling designs for the library and the tapestry room at Croome; the ceiling originally intended for the library was adopted, in the final analysis, for the tapestry room. Although details such as architectural

hardware were designed by Adam for this room, the chairs and settees, specifically intended to be covered with French tapestries *en suite* with the walls, were provided by another source. James Parker has published bills submitted in 1769 to Lord Coventry by the accomplished London firm of Ince and Mayhew for '6 Large Antique Elbow Chairs . . . [and] 2 Settees for Each Side the Chimney. . .'. Although not Adam designs, the appropriateness of the furniture within the room is undeniable. The designs include ribbon-tied husk garlands that form the back and seat structure, a pattern entirely consonant with the plasterwork of the ceiling. Other furnishings for the room included a pair of gilded pedestals, now belonging to the Philadelphia Museum of Art. Although no Adam drawing of these pedestals is known, other documented drawings suggest strongly that Adam was indeed the author of the design. Comparison between Ince and Mayhew chairs and the pedestals reiterates Adam's progressive diminution of three-dimensional ornament to create a surface pattern on flat, geometric planes, and the design reveals the hand of the architect/decorator more than that of the specialised furniture maker.

Among those designs by Adam which can be documented and dated, and in which his direct inspiration may be seen, are those for the 1st Earl of Mansfield at Kenwood House. This commission, begun in the late 1760s, not only brought the Adam firm great prestige, but an enhanced opportunity for the architect to exercise freely his talents as a designer of both architecture and furnishings. In the monumental publication *The Works of Architecture of Robert and James Adam*, (issued in series during his lifetime and posthumously). Adam records his satisfaction with Lord Mansfield as a client and his responsiveness to architect's ideas. Among the designs for furniture made for Kenwood that were later published in the *Works* are those which fill one page devoted to various furnishings. The plate includes a sideboard table on eight gently tapered fluted legs, fitted with a metal gallery at the upper back. This table has been thought to be one referred to in a late 1760s bill from William France, working to a design by Adam. However, new documentation (kindly supplied by Jacob Simon of Kenwood and Miss Helen Fairbank) indicates that the table is the one itemised in a bill submitted by Sefferin Nelson, a furniture maker about whom only minimal details are known. The bill was examined by Robert Adam on 16 December 1773 and thus probably dates shortly prior to that time. The total cost of the table, described as 'A Table for a Side Board', was £14 15s 0d, and the bill specifies that the table had a mahogany top 'with Ornament on the Edge', and that the table was painted. The bill also includes the two pedestals with vases and mahogany cistern, all shown in the *Works*. The fact that this table was originally intended for the dining room furniture at Kenwood is

proven by another bill, sent by Wm. Kinman & Company that itemised 'To a Brass Raile for sideboard £10. 0s. 0d.', dated 21 October 1773. Since the late 1920s, the table has been in the possession of Mr. Ellery Sedgwick, Sr.; in 1980 the table was given by the heirs of the estate of Mr. Sedgwick to The Royal Oak Foundation of New York. In 1982 this important example of Adam's work will be placed on loan at Kenwood House.

The influence of Adam and the independent efforts of his contemporaries may be traced in the designs for silver of the late 18th century. Silver has always been a sensitive indicator of changes of taste, partially due to the fact that it may be melted and refashioned without loss of intrinsic value in the metal. This same responsiveness of the material accounts for the loss of many objects whose demise in the melting crucible may be lamented, but it serves to emphasise the rapidity of change that often occurred in periods of stylistic revision. Among the silversmiths who worked directly to Adam designs was John Carter, both a retailer and specialist in the fabrication of candlesticks. An example of Carter's work from 1767 is based directly on a design from the Adam firm, the drawing now in the Soane Museum. Even in this small-scale object can be seen a full spectrum of Adam's vocabulary of motifs – the *guilloches*, rosettes, acanthus leaves and spiral flutes that recall Roman architectural decoration, but which certainly have no direct classical prototype in this particular form. The adaptation of classical motifs to serve a purely 18th-century function is a consistent feature of the aesthetic climate of the period, and Adam's designs brilliantly interweave the 'antique' and the 'modern' in a new functional context. Similar designs appeared shortly within the stock of other silversmiths and retailers, including that of the partners Matthew Boulton and John Fothergill of Birmingham. Although the design of the Boulton and Fothergill candlestick is both appropriate and pleasing for a Neo-classical setting, it lacks the precise definition and intricate detail of the Adam design.

Those who could afford it did turn to Adam for designs, and no better example can be found than Sir Watkin Williams Wynn, for whom Adam designed a tripod candelabrum in 1773. Four candelabra were made to this pattern by John Carter. As with Lord Coventry, Adam found Sir Watkin an ideal patron. A noted enthusiast for antiquities (and, it should be noted, the purchaser of equally brilliant Rococo silver made by Thomas Heming during the 1760s), Sir Watkin owned a fine collection of ancient cameos, 245 of which were used by Josiah Wedgwood as models for his first catalogue. Sir Watkin also purchased from Wedgwood in 1772 the painted basalt tablets to be installed in the Adam-designed chimneypiece for his residence at 20 St. James's Square, London.

To fully appreciate Adam's contribution to the development of popular Neo-classicism

and the influence which his work was to have on both sides of the Atlantic during and following his career, his later work should be examined in light of his early attempts to bring about a synthesis of design and function within the context of Neo-classicism. If one may use the Sir Watkin Wynn candelabrum as an example of the mature and accomplished work of Adam, it is telling to compare this design with a signed but undated drawing that may be one of the earliest designs made by Adam for a three-dimensional object, possibly sketched while in Italy between 1755–1758. The drawing is for a standing lamp or burner, a complicated structure of multiple arms, branches and hanging urns arranged in a strictly symmetrical fashion. The central structure is tripodal, a feature that found particular favour in the architect's later designs, but with Italianate dolphin-head terminals on the legs. The shaft is composed of a series of urn-like members, the lower decorated with goat or ram's heads and the upper with female masks—an early appearance of motifs that would be referred to again and again in later designs. The drawing is signed 'Roberto Adam, Scozese architetto', as befits a young but ambitious student; in spite of the Piranesian grandeur of the proportions of the object, this drawing reveals the foundation of Adam's later and more refined structures and ornaments, and his particular emphasis on linear design. The naïve enthusiasm of this early sketch was to be replaced by a more refined sophistication, but the spirit of the design – the 'Beautiful spirit of antiquity' – that animates Adam's early years remains the same.

The *Works*, published in three volumes from 1773 to 1822, provided many other designers an encyclopaedic *résumé* of Adam's thoughts and designs, which Adam himself proudly claimed as unique ('We have not trod in the path of others, nor derived aid from their labours' he wrote in the preface to the *Works*). Adam expected that others would imitate or copy his efforts, which was certainly the case in both England and America. We now recognise Adam's own inspiration as the distillation of many sources, ranging from his fascination with the ancient world to his associations with the *cognoscenti* of 18th-century Neo-classicism. Imitation of the ancients gave Adam a structure and a format to pursue his ideas while preserving his freedom to create without historic encumbrance.

Many who imitated Adam achieved their own liberation through emulation, but only the copyists became enslaved by the aesthetics. Adam would have certainly seen the wisdom in the words of Anton Raphael Mengs when he wrote '... he who effectively studies and observes the productions of great men with the true desire to imitate them, makes himself capable of producing works which resemble them, because he considers the reasons with which they are done ... and this makes him an imitator without being a plagiarist'.



*Spend some time
among the rare and
beautiful things
of the world!*

PRODUCTS OF GENIUS

THE CONNOISSEUR brings you carefully researched, beautifully illustrated articles and reports on the things that will endure. The fine arts, antiques, products and styles that are created with care and thought and sometimes genius. Items that have lasted, and will last. Appreciate life's finest by subscribing today to THE CONNOISSEUR.

Send your order to:
The Connoisseur

P.O. Box 10120

Des Moines, Iowa 50350

☐ YES! I'd like to receive 1 year (12 issues) of The Connoisseur for only \$19.95. That's over a \$16.00 saving from the single copy cost.

☐ My payment is enclosed (or)

☐ Please bill me

(initial here)

Note: Outside of U.S. and Possessions add \$10 per year (U.S. Funds Only). Check or money order must accompany ALL orders outside U.S. and Possessions.
(Please print name and address)

Charge (only by VISA or MasterCard) or Acceptance
Card (only by VISA or MasterCard) or The
Street (only by VISA or MasterCard) or
MasterCard (only by VISA or MasterCard)

W&CO

ROBERT ADAMS PICTURESQUE STYLE

Alan Tait

Most architects think on paper. Robert Adam was no exception, and his pen and watercolour sketches, some only distantly architectural, were a crucial part of his thinking. While the relationship between sketch and finished drawing is a simple one, the exact purpose of his less architectural drawings – those of the picturesque – is harder to pin down. They might be dismissed or forgotten if they were not so numerous: over 1,000 drawings, pen, pencil, wash and watercolour, all cast in the same evocative mood of the picturesque, remain today. Why did Adam make them?

For British architects in the 17th and 18th centuries a wooden model was invariably the final statement about a proposed commission. Cumbersome and expensive, it lost favour and was supplanted by the cheaper and more flexible form of the perspective watercolour. In this change, Adam played a crucial role, and his picturesque drawings were a part of the new solution to the old problem of designing and displaying ideas. While his rivals like Sir

William Chambers or James Stuart contented themselves with an elevational drawing set against a landscape, Adam reversed the process. He conceived his buildings in the round, like sculpture, set in a distinct place and given a sharply defined mood. From such sketches he moved to a more formal (and more conventional) solution. While his final drawings show the elegant detail, brilliant colouring, and exactitude that are associated with his name, behind them, sometimes barely hidden, loomed the brooding landscapes and stark buildings of the picturesque drawings. Nonetheless, they had called the tune.

Most successful architects appreciated the persuasive power a pretty drawing had over a prospective client. Adam in 1758, just returned from Rome, captured the plum commission of Kedleston on the strength of his Roman drawings. At the sight of them, his client Sir Nathaniel Curzon became putty in his hands, struck, as Adam put it 'all of a heap with wonder and amaze'. It was as well, for Adam had sunk his entire personal fortune in these four Roman years.

Robert Adam had gone to Italy in 1754 to learn quite simply how and what to draw. It was a hard apprenticeship, for Adam had no overpowering enthusiasm for the antique in isolation, nor had he any outstanding natural ability as an artist, as many of his youthful sketches prove. In Rome, he associated himself with the French Academy at the Villa Medici and moved in a circle dominated by Clérissieu but which also included Fragonard,

Hubert Robert, and Jean-Baptiste L'Allémand. Beyond this circle was Piranesi, to whom both he and his brother James were deeply indebted for their introduction to a critical view of the roots of Classical architecture, a lesson repeated nearer home in the essay of the fellow Scot Allan Ramsay's *A Dialogue on Taste* of 1762.

What Adam learned from them collectively was the Neo-classical attitude to the antique and the new spirit in drawing. He was in all respects a diligent and resourceful pupil. The Classical *capricci* he put together under Clérissieu's tutelage were his first step into what are termed his picturesque drawings. These early sheets reveal a true Neo-classical concern with the mood of antiquity rather than any trick with pedantic detail. They also showed his profound concern to visualise a building in its setting, to see it as much a piece of the landscape as a tree or mountain.

Few stylistic labels sit very happily on Adam's architecture. Chronologically his work after his return from Rome until his death in 1792 belongs to the Neo-classic canon, but the label can only be loosely applied. He was very little interested in the niceties of Classicism, despite what he said in the introduction to the *Works in Architecture*, and any style – Classic or Gothic – was for him essentially a means to an end. Such eclecticism probably led him to choose Diocletian's Palace at Spalatro as the subject for the book of 1765 that was intended to establish his reputation. Spalatro itself was half palace, half fortress, part Classical, part





Romanesque, which despite Adam's display of orthodox scholarship, must have puzzled conventional 18th-century taste, especially English. Such a subject already revealed a taste more picturesque than rigorously Neo-classic.

The picturesque was an extraordinary force in the late 18th century. Particularly strong in Britain, it varied its simple meaning – like a picture – according to the art it served. In architecture, the picturesque became synonymous with a freedom both stylistic and intellectual. Adam's stance on the subject was never made fully clear, for the projected book on architectural theory, left in James Adam's dilatory hands, remained unpublished. Probably it agreed broadly with the ideas given by Richard Payne Knight, the builder of Downton Castle in 1774, who later recorded in his *Analytical Enquiry into the Principles of Taste* that he knew of no more melancholy objects than symmetrical and classical houses, no more favourable ones than those which were irregular and picturesque.

It is directly from this experience of the picturesque that Adam cast his drawings and from them, it can be argued, his buildings. Obviously enough, these wash and watercolours are concerned with a landscape in which buildings are very often incidental. Too often they are preoccupied with the extreme, almost stock motifs of the picturesque movement – waterfalls, mountains, lakes and lochs, flocks of sheep and goats, the odd shepherd and the weary traveller on some endlessly twisting track. The buildings in such drawings are cottages, castles in all shapes and sizes, and distant towns seen strikingly in silhouette. The mood they evoke is one of historicism, not of any particular style but of architecture, or architectural history itself.

It is hardly surprising to find this architec-

tural stream of consciousness surfacing when a commission lent itself to a picturesque solution. In a general way several of his castle-on-cliff drawings of the 1780s are relevant to Adam's design for Culzean Castle, itself an unique Neo-classical fortress on a cliff. With more hindsight, it is possible to read an evocative sketch in the Mellon Collection as the idea for the great Office Court at Kirkdale of 1786. The circular stables, the towers and the fortified gateway all reappeared in his detailed plan of the following year. So much

so, that it can be maintained that this shifting between architectural reality and imagination operated throughout Adam's career and can be found as early as 1774 in his extraordinary sketch for another Scottish castle, Barnbougle.

It is little wonder then that Adam's obituary notice in the *Gentleman's Magazine* of 1792, specifically emphasised that this aspect of his genius had caught in 'his numerous drawings in landscape, a luxuriance of composition, and an effect of light and shadow, which have scarcely ever been equalled'.



4: Alexander Nasmyth, *View of Culzean Castle, a fortress set on a cliff above the Irish Sea*. National Trust for Scotland.

5: *Design for Office Court, Bampton Bryan with circular stables and fortified gateway*. Soane Museum.

6: *Classical capriccio. An early example of Adam's picturesque drawings*. Pierpont Morgan Library.

7: *Interior of Roman Baths. One of Adam's Roman drawings of the 1750s*. Museum of Fine Arts, Copenhagen.

ADAM IN AMERICA

by Henry Hope Reed

Art history is a game which would appear to be divided into two main currents, the study of iconography and the tracing of influence. Of the two the latter seems the more important, or how else explain the frequent use of the word 'problem' in the titles of art history courses? And it is a diverting game although the frequent subject of study, the artist, might be taken aback by the interpretations, were he living.

Certainly, tracing the influence of Robert Adam or the Adam style in the United States is

a pleasant diversion. It first came across the Atlantic, as influences did in the days of the Young Republic, heavily diluted. To be sure, Charles Bulfinch of Boston must have seen Adam work on a rare visit to England, but the Adam brothers' book was not in his library. William Pain's *British Palladio* and those of other Adam interpreters were, much as some of them must have been on the shelves of Samuel McIntire of Salem.

The influence is chiefly seen in the use of delicate ornament, especially in the refined profiles of moulding, around doors and mantels. The latter have the mark of the style when the friezes are adorned with miniature urns and garlands, with an occasional eagle adding a national stamp. Another example is found in façades with shallow blind arcades at the ground storey supporting an order of pilasters. It has been said that the influence even extended to the concept of building a row

of houses with a common front. Bulfinch designed such a row, Franklin Crescent in Boston, long since gone, inspired by Adam's Adelphi Terrace in London. The Boston architect invested in the project and lost money, as Adam had done in his.

Where the style had possibly more influence than architecture was in the designing of everyday household objects from fire grates to tea urns. In furniture the link came through George Hepplewhite's *The Cabinet Maker and Upholsterer's Guide* and similar pattern books. Furniture enriched with painted ornament, popular in Philadelphia and Baltimore, is the best evidence of the influence. Silver objects of all kinds are conspicuous in the simplicity of their forms and in the restraint of detail.

After the generations of the Young Republic and the Romantic era signs of Adam disappeared. The rediscovery of him must have come out of the famous trip which the future partners, Charles Follen McKim, Stanford White and George Rutherford Mead made in 1877 through New England. Interest was slow in coming. In 1897 Edith Wharton and Ogden Codman, Jr., in their splendid *Decoration of Houses* dismissed it with the casual reference to 'the ineffectual grace of Adam wreaths and velaria'.

Codman, a decade later, would acknowledge the presence of Adam. He had made measured drawings of every ancient building in and around Boston and Salem and was very familiar with the provincial versions of the style. Codman belonged to the second generation of the architects of the American Renaissance, coming after Richard Morris Hunt and McKim. While he had almost always looked to France and Italy he now turned to Adam. This we know from several wash drawings among his papers at the Metropolitan Museum of Art. There are also photographs of an elaborate room for the Harrison house once standing in Manhattan. But it is sufficient to go to the second floor of the National Academy of Design to see a segmental vault with its Adamesque relief. Codman transformed 1083 Fifth Avenue for Archer M. Huntington who was to will it to the National Academy.

In many ways the second appearance of Adam in America is far more interesting than the first, even if lacking the provincial charm of the earlier version. This is notably so in the Percy Pyne house at 680 Park Avenue. McKim, Mead & White, the architects in this instance, turned with accustomed ease to the Adam interpretation of the Classical. Here is to be found a ceiling with all the detail, some polychromy and even bits of mural decoration. McKim, Mead & White had already looked to the style as can be seen at the Metropolitan Club of New York. In the hall of the second floor, there is a curved ceiling with Adam detail picked out in gold.

One unexpected place for the style is in Otto Kahn's palace at 1 East 91st Street, now the Convent of the Sacred Heart. The exterior is



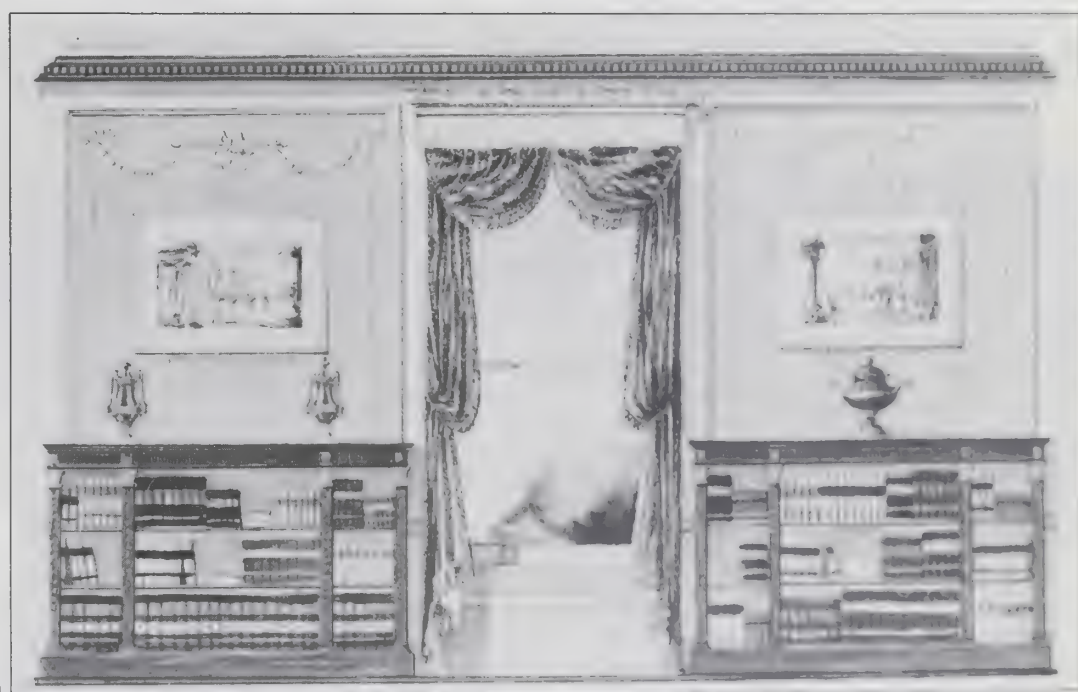


Roman, stemming from either the Palazzo Giraud, or the Chancellery Palace, but there are a variety of classical details within. An Englishman, G. Armstrong Stenhouse was the architect, and he chose Adam for the ballroom. In a house by the late Mott Schmidt, there is a dining room with an Adam ceiling. Like the one at 680 Park Avenue it is very close to the work of the master.

As for fronts of buildings, Ogden Codman's own house at 15 East 51st Street is a good example of the style; regrettably the ground storey has been altered beyond recognition. A better example is to be found at 117 East 70th Street. Frederick Rhinelandt Kind, the architect, who served his apprenticeship in Codman's office, made a nice use of a blind bay at the first storey, a frequent Adam device.

In looking at Adam in America it is impossible not to wonder why the style was not more popular. Certainly as persons of means moved into houses instead of mansions and, with increasing frequency, into apartments, the Adam style would appear to be the solution for decoration, not least in the adorning of ceilings. But, as John Barrington Bayley, designer of the new wing of the Frick Collection, has observed, Americans, at least in their homes persist in neglecting the ceiling with the result that it is the dead part of the room.

Admittedly there are many ways of handling the ceiling in today's small rooms: mural decoration, gilt tracery in the French manner, the Venetian way with its flat mouldings and



pastel colours, and the Adam style. It could be that the reborn interest in Robert Adam's work might serve to encourage the decoration of the ceiling no matter which style of the classical was adopted. The American room would be considerably enhanced thereby.

ACKNOWLEDGMENT

The author wishes to thank Pauline Metcalf, the authority on Ogden Codman, and Paul Porzelt, author of the forthcoming 'Metropolitan Club of New York' for their assistance.

8: Frederick Rhinelandt Kind, Kind Mansions 117 East 70 Street. The Adam device of the blind bay is used on the first storey.

9: Ogden Codman (1836-1951), wall decoration, watercolour. The Metropolitan Museum of Art, Ogden Codman Bequest.

10: Ogden Codman (1836-1951), blind-bay decoration, watercolour. The Metropolitan Museum of Art, Ogden Codman Bequest. Photograph.

CITY DWELLINGS & COUNTRY HOUSES

by Elaine Evans Dee

It was a family affair, but it was Robert Adam who was the spark that ignited them all. It began with his father, William Adam, considered at the time of Robert's birth in 1728 the leading architect in Scotland. He was, moreover, a man of many parts, combining his architectural career with numerous other building and commercial enterprises, from barley mills to highways and marble works. By the time Robert began to work for the firm, about 1746, after a stint at the University of Edinburgh, his older brother John had already been employed there several years. They learned the rudiments of practical building; their father designed solid structures inspired mainly by James Gibbs and Sir John Vanbrugh.

John as the eldest son inherited his father's estates and business interests. Of great importance to Robert for continued architectural training and experience, John succeeded his father in the service of the Board of Ordnance, which involved the construction of military fortifications in the Highlands of Scotland. Robert became a partner in the firm and a younger brother, James, was soon working with them. From the outset, Robert's talent and superiority as a designer were apparent. John was the business manager, but continued as the practical partner, building canals, bridges, and highways until about 1770 when he devoted himself entirely to his commercial interests. James seemed content to play a lesser role to Robert's stardom. Although James expressed strong literary interests and made a major contribution to their joint efforts, he seemed unable to publish on his own.

That the other members of the family were also totally involved in the brothers' activities is made clear by the numerous Adam letters that have been preserved. Robert Adam spent four years taking the Grand Tour in Europe, a trip that was to prove extremely valuable to his career. James made a slightly shorter tour later. Although the family letters reveal a deeply loving attachment, the standards they set for each other were high. The travellers are

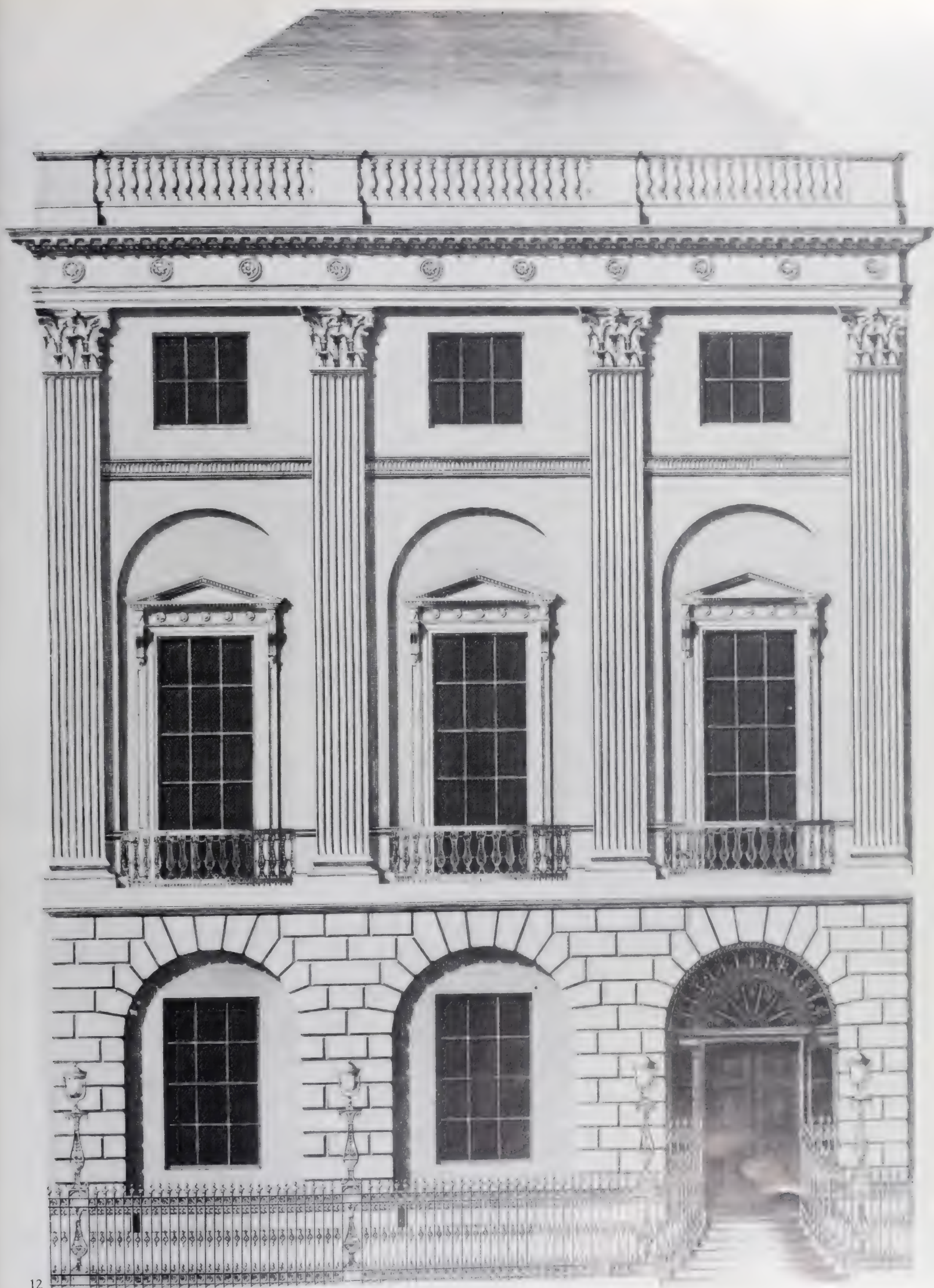
constantly being exhorted by those at home not to waste time or money on frivolous matters or inferior people. Robert was called upon to justify his acquaintance with Allan Ramsey, a mere painter, whose company he truthfully enjoyed, by pointing out that Ramsey could introduce him to noble clients.

While he was abroad, Robert determined to practice architecture in London rather than in Edinburgh on his return. Accordingly, in 1758, he was joined there by James, another younger brother, William, to handle the financial end, and two of his sisters to organise the household and act as hostesses. By the 1760s Robert's architectural successes in London were matched by John's expanding business ventures in Edinburgh. In due course, however, disaster struck both establishments – John's bank failed taking him down with it and Robert and his firm over-extended themselves in a speculative real estate scheme. This was the ill-fated Adelphi project on the north bank of the River Thames, consisting of a group of 24 buildings architecturally unified and raised on a terrace with warehouses underneath. The Adam offices occupied one and the rest were to be rented. When it became apparent in 1772 that bankruptcy was inevitable, the firm disposed of the property by means of a lottery. For the first time, the family solidarity was shaken and

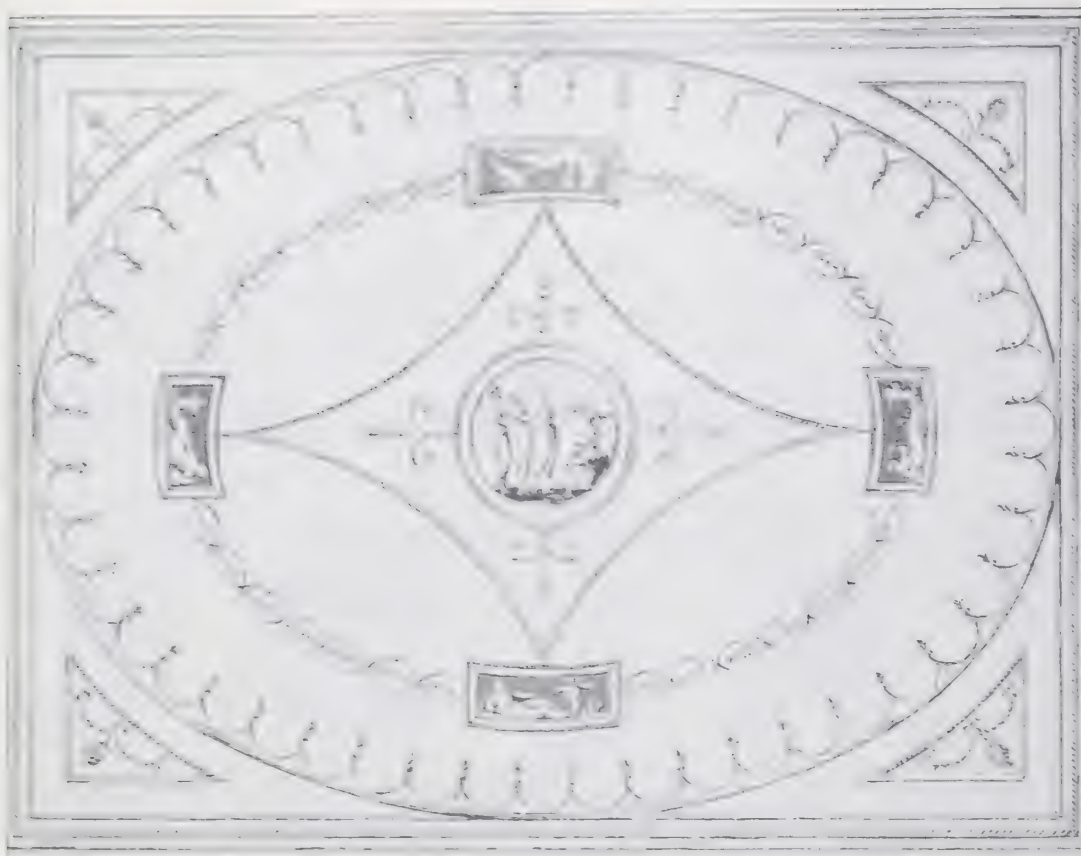
11: Eating parlour, chimney side, Headfort House, Co. Meath, Eire.
Pen and black ink, grey wash, over pencil. Yale Center for British Art,
Paul Mellon Collection.
Photograph: Michael Marsland.

12: Façade, Sir Watkin Wynn's House from 'The Works' 2nd edition,
1822, vol. II, no. 2, plate II. Engraved by John Roberts.
Cooper-Hewitt Museum, Gift of the James Smithson Society.
Photograph: Scott Hyde.

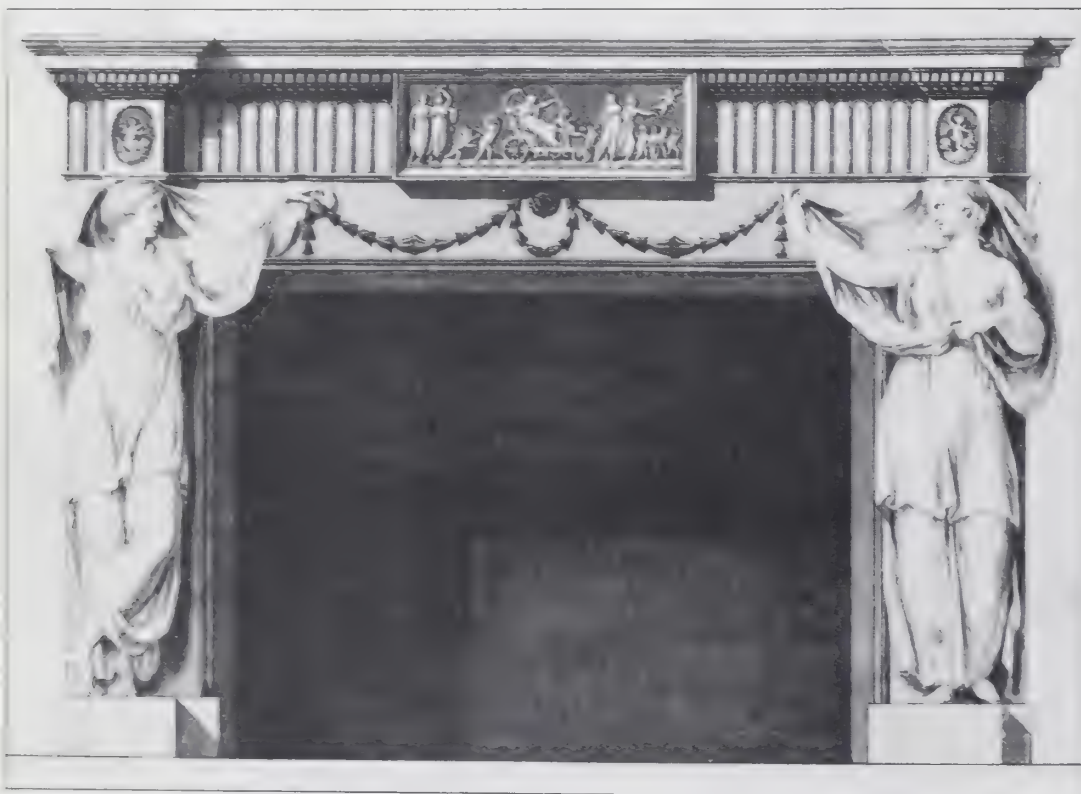




13



14



the firm was virtually dissolved when James died in 1794.

Robert Adam's professional development moved forward rapidly after his long period of study in Italy. While he was there, he sought out antique architecture and decoration and fastened it in his mind in the best possible way – by drawing it. He improved his skills as a draughtsman under the tutelage of Charles-Louis Clérissieu. He made friends with other architects and artists, in particular Giovanni Battista Piranesi. Robert Adam was brilliant, gifted and responsive to the stimulation of new ideas. His own assessment of the experience, written in a letter to a sister, was 'in order to receive a great many fine (in six years will

employed in Italy is the only Receipt'.

In terms of its direct impact on his own work, Roman antiquity provided the major source for his decorative motifs. In a drawing for a chimneypiece that relates to several executed ones in various houses, the frieze is an adaptation of a Roman fresco, the *Aldobrandini Wedding*. Robert specifically wrote to James in Rome in 1762 to have the picture copied in colours. The proportions of the large brackets in contrast to the refinement of the mouldings are Adam's personal interpretation of antique forms. A chimneypiece for Harewood House, on the other hand, shows him looking back to an early 18th-century English decorative feature, the caryatid chimneypiece.

Following Piranesi's example of publishing *de luxe* volumes of his own designs, beginning in 1773 Robert and James determined to publicise their own work (and flatter their clients) by issuing a series of engraved plates with a text citing their accomplishments and expressing their philosophy as architects, *The Works in Architecture by Robert and James Adam*. The publication gradually appeared in two volumes, a third posthumous volume was made up of plates prepared during their lifetime but not issued. Variety and beauty were the key words in the text for the preface to Volume 1: '... we have adapted a beautiful variety of light mouldings, gracefully formed, delicately enriched and arranged with propriety and skill. We have introduced a great diversity of ceilings, friezes and decorated pilasters, and have added grace and beauty to the whole, by a mixture of grotesque, stucco, and painted ornaments, together with the flowing *rainceau*, with its fanciful figures and winding foliage ... we flatter ourselves, we have been able to seize, with some degree of success, the beautiful spirit of antiquity, and to transfuse it, with novelty and variety ...'.

A presentation drawing for Sir Abraham Hume combines three separate pieces: a sofa, called a *confidante*, with a French type of fluted baluster leg, a chair with 'Etruscan' decoration, and an urn with antique motifs. In addition to the variety of styles, the drawing is perhaps an example of the firm's economy of effort, that is, never waste a good idea. A design for chairs close in style to the *confidante* and a similar 'Etruscan' chair design had been submitted to Robert Child for Osterley Park and the urn resembles designs inscribed by Adam to the Duke of Roxburghe. With his unlimited resourcefulness, however, Adam was able to reach into his vocabulary of ornament to alter the design sufficiently, if minutely, to present an unique suggestion to each client.

To be able to do so with a drawing was enormously useful. The vast number of drawings remaining from the Adam office (8,800 in the Soane Museum in London alone) and the perceptible variation in the hands, along with the large number of commissions accomplished, indicate that Robert Adam did not himself draw them all. He has been called the impresario who orchestrated the work. The records indicate that he was quick, energetic and persuasive. He made sketches to explain his ideas, and his corrections and colour indications appear frequently on the sheets. Professional draughtsmen were recruited mainly from Italy and Scotland to make the finished drawings. Usually a duplicate was made for the client. No one has yet definitively sorted out the individual hands although we now know several identities besides Robert and James.

In addition to the draughtsmen, a whole roster of craftsmen was called upon to execute the work, among them several decorative painters, the best known being Antonio



for ceiling and wall. Adam's style matured, his taste turned to lighter, more delicate, and two-dimensional forms as in the drawing room ceiling for Culzean Castle.

The drawings for Headfort House near Dublin describe in detail a fully integrated, balanced scheme for the interiors. A typical Adam programme for wall decoration is outlined on the staircase: the plasterwork plaques with Neo-classical motifs of swags, sphinxes, urns, and zodiacal creatures are arranged in perfect symmetry up the wall, ornament and blank wall in equal parts. In the dining room, a more elaborate wall and ceiling treatment is suggested including large paintings within ornamental frames. Again, the preface to the *Works* explains the rationale: 'Eating rooms are considered as the apartments of conversation, in which we are to pass a great part of our time. This renders it desirable to have them fitted up with elegance and splendour, but in a style different from that of other apartments. Instead of being hung in damask, tapestry etc. they are always finished with stucco, and adorned with statues and paintings, that they may not retain the smell of the victuals'.

Robert Adam built relatively few buildings from the ground up. His primary function as an architect was to finish houses already under construction, alter older buildings, and decorate interiors. His projected exterior designs often proved too grandiose in scale and expense for his clients. In the case of Sir Watkin Wynn's London house, Adam found the narrowness of the site (46 feet) a discouraging restriction. His solution was to employ one of his favourite devices of setting the windows back into flat arches, creating surface movement and play of light and shade. In addition, he varied the materials of the structure and ornament – rustication, applied pilasters, fligree fence, balustrade and door light – and assembled them all for a façade of pleasing proportions and elegance, in typical Adam style.

13: Design for the ceiling of the First Drawing Room, Culzean Castle. Pen and black ink, watercolour. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1934.

14: Design for a chimney piece for the Gallery, now Dining Room, Harewood House, Yorkshire. Pen and black ink, watercolour. The Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1934.

15: Design for the staircase, side section, Headfort House, Co. Meath, Eire. Pen and black ink with grey and black wash. Yale Center for British Art, New Haven, Conn., 1970.



FURNITURE WITH A FUTURE?

The launch of Memphis at this year's Furniture Fair sought wilfully to challenge the established canons of design taste by introducing a range of furniture that at first glance seemed totally outside the established traditions of what we have come to regard over the last decade as the 'Italian style'. Indeed, the champagne preview in their new show room was, by common consent, the EVENT of the Fair. It aroused more controversy and heated discussion (designer against designer and journalist against journalist) than could be remembered for a very long time.

Milan's success as a design forum and manufacturing base for modern furniture is an object lesson in imaginative management appreciating both the skills of designers and the need for constant investment and improvement in production techniques. This 'design

process' takes a great deal of time. It involves seemingly endless discussions between the designers, the skilled craftsmen and the managers. They constantly refine and improve the product until the design is an integrated whole – well made, thoroughly thought out.

During the Sixties the emphasis in design was on change – new ideas flowing off the drawing boards in a constant stream when entire productions would be changed every year – it was more like a fashion house than product manufacturing. The Seventies oil crisis brought in a 'new realism'. Consolidation and careful planning, improvement and refinement became the order of the day, changes of emphasis rather than radical changes of style. Designers devoted themselves to the specifics such as developing a clever mechanism to fold down a table or chair,

or endless working on upholstery detailing to achieve perfection for the current style. The seventies saw major developments in the use of metal framing rather than traditional timber in domestic furniture, while plastics and man-made boards became common in office furniture. The designers still innovated and set the trends but there were not the wild experiments and polemics of the earlier years. The designers who made their reputations during the Sixties settled down to direct large studios and further develop their relationship with the major producers, consolidating their dominance (some would say stranglehold) on the design scene.

The exception to this new breed of young designers was Ettore Sottsass who continued to evolve his personal and individualist style at the same time as being one of the directors of



The arrival of a new furniture manufacturer in Milan is not something that would normally cause a stir in a city famous for its design flair. Peter Bosson explains why the establishment of Memphis proved an exception.

design at the Olivetti Corporation. It was he and his two partners, Ranzo Brugola (furniture maker) and Mario and Brunella Godani (owners of the shop) who decided early in 1980 to set up Memphis to challenge and react against the slick and predictable genre, as they saw it. They decided it was time to re-establish freedom in design. To achieve this they set up a management company and invited 20 or so designers to submit ideas and drawings for production.

The designs they produced can be seen on the pages here and whereas it has always been the designer's prerogative to challenge and redefine, why they produced this seemingly extreme reaction when the established order is flexible, receptive to ideas and still, after 20 years, ahead of the field is not clear. To look at the written statements by the designers doesn't

help either (even allowing for the mid-European liking for metaphysics in art criticism).

'Maybe we can navigate wide dangerous rivers and advance into jungles where no-one has ever set foot' (Sottsass) – 'Memphis is low tech, a kind of visual music without words – It's like a new pair of shoes' (George James Sowden). 'Memphis? – It's reconquering International' (Isa Vercellioni) – and so on. The truth is that like any designer asked to do something without constraint after years of all those careful details, the lid comes off the imagination and he indulges for the sheer enjoyment of it. All the pieces shown certainly convey this. They have a freshness and spontaneity that somehow gets ironed out in the present careful process.

But how do we account for so new a style

1: Enormous wooden ring for sitting in, by Masanori Umeda. There are lights on each corner, coloured silk cushions and five mats.

2: Ashoka lamp by Ettore Sottsass. This table lamp is made from a painted bent metal sheet and has five bulbs.

3: Clock by George James Sowden made of two wooden cubes painted and silk screened and with battery operated quartz mechanism.

4: Sideboard/divider by Ettore Sottsass with book shelves, two drawers in wood covered with plastic laminate.

5: Wooden chairs by Michele De Lucchi covered in plastic laminate, with metallic legs and printed cushions.

1	2	3	4
			5



6

6: Casablanca sideboard by Ettore Sottsass. Dining-room sideboard in wood covered with high pressure decorative plastic laminate produced by Abet Print.

7

7: Beverly sideboard by Ettore Sottsass. A living-room unit in wood covered with plastic laminate and natural briar with a two-door cupboard.

having such a consistent quality across a range of 20 or more individuals from all over the world? Is it Sottsass giving commissions to all his friends and acquaintances (jobs for the boys)? Possibly, his handwriting (design style) is easy to spot and as a founder of Memphis he has certainly had a great influence on the company. The launch of this range is really as much as anything, a personal triumph for him and his persistence in consistently producing this kind of work from his personal studio over many years. Perhaps he only stage-managed the event to create a new fashion, employing the artistic prerogative of the right to shock. If it may be a five minute wonder and without trace. Perhaps too it's only a distraction from the serious business of the Milan is catching up on Puntelli's times; Italy has no

youth culture in the way we understand it.

However, 22 well known and serious designers are not likely to have invested this kind of time and effort in a mere distraction. How, then, does Memphis fit into the context of 20th century design? How do we assess it; does it have future or is it just a one off? It might be useful to look for an answer by seeing what has happened in the world of architecture over the last five or six years.

The demise of the bright future promised by the modern movement and internationalism has brought forward a bewildering variety of styles, the major ones being Post Modern, High Tech, Neo-Vernacular and Neo-Classical. With the exception of High Tech which has its roots in the Victorian engineer/architects tradition, who built stations, glass houses (as the Crystal Palace) and bridges, all

of these movements have at least one thing in common; the picking up of the threads of the styles and the designs that existed before the Thirties. They are attempts to rediscover and understand the complex forms in the built environment that made them so acceptable and desirable pre-1930. Some architects sought merely to copy or produce pastiche which did little to push the environment and culture forward. But others, particularly those who associate with that loose grouping known as the Post Modernists, took the language of a rich architecture and mixed up the decorative and formal elements in an eclectic way. For example playing with the elements of brickwork and curtain walls, pitched roofs and exposed steel, brick arches and reflective glass which all contrived to produce a recognizably new architectural form. Post Modernism is the



8

8: A cabinet-bar by Aldo Cibic made of grey stained briar wood with aluminium grill door and two internal shelves. The cornice places are spray painted.

9

9: Armadio Pacific closet by Michele De Lucchi. Wardrobe made in chipboard with plastic laminate decoration, glass doors and handles of painted metal tube.

fusion of technology and traditional images that are both challenging and yet familiar. The aesthetic is not entirely dictated by function, but is concerned, with context not pastiche, with richness, not arbitrary decoration.

It is at this point that Memphis begins to make sense. G.J. Sowden's time piece is clearly a clock. It has hands, and an electronic mechanism that ticks reassuringly. It is decorative, rich, and yet plays visual games with geometry – cubes and triangles and circles; our grandfathers' clocks had these formal properties but Sowden's clock is clearly not a pastiche. The mobile cabinet bar (cocktail cabinet) by Aldo Cibic, is full of the formal details associated with the past cocktail cabinets e.g. plinths, bars, tamber shutters and cornice mouldings. The result is that it is familiar and strange, new and old. It becomes

reassuring and challenging at the same time – pushing the known and familiar forwards. These are the elements of the Post Modern movement design which is both recognizable and strange, where new materials and styles of decoration combine with traditional formal imagery.

Given then that these strange objects may have a pedigree – what of their quality? A visit to the factory confirms that the Italian spirit for care and craftsmanship is still very much alive. The materials are handled expertly and machined with great precision. It is certainly a mistake to assume that because plywood and chipboard is common in these objects that they are cheap and nasty. Every period has had its common materials. In the 18th and 19th century for example mahogany was common. What Memphis is doing here is making a

statement that it is not what the materials are that is important but the way they are used.

Neither is Memphis furniture hand-made because it would be inappropriate for the product. In the last twenty years or so our society has come to place a value on the hand-made without defining standards – there is no virtue in hand-made for hand-made sake. Sloppy ideas will produce sloppy products. The method by which Memphis furniture is made, by tenon or circular saw is irrelevant because it is the design and the quality of manufacture that stands the test of time.

Traditionally the discerning buyer relies on the test of time on a work of art to find its place in terms of evaluation. With Memphis there is no past, but there is a quality of design which is a continuation of Italian standards with its wit and vivid imagination.

THE ASIA SOCIETY

by Thomas Hoving

The rose-red and glistening new headquarters of the Asia Society opened on Park Avenue and 70th Street in mid-October and *The Connoisseur* went for a visit. Our impressions of the institution and its collection were complex. For at once we saw the superb, the puzzling and the awful.

The society, founded 25 years ago by John D. Rockefeller III to expand America's consciousness of Asia, is a vigorous conglomerate offering a business council, seminars in social development, performing arts tours, television programming, changing exhibitions of art, and the Rockefeller Collection.

Three public galleries house a selection of the 252 works of art in the Rockefeller Collection coming from South Asia, Southeast Asia, China, Korea and Japan. The collection has a strong flavour of a very private and special recipe. It is by no means a survey of Asian art and was never intended to be. The collection which will be gingerly added to in the future reflects the personal connoisseurship of Mr. and Mrs. Rockefeller refined since 1956.

The Rockefellers collected for three basic reasons: to be reminded of where they travelled and who they met, to reveal the accomplishments of Asian artists and, perhaps most important, to be 'stirred and lifted.' They admirably accomplished all three aims.

Roughly two thirds of the collection is on view at one time. Large stones and bronzes are located in the lobby. On the second floor is the Arthur Ross Gallery devoted to sculptures of Southeast Asia. From there one enters the Rockefeller Gallery intended for small sculptures, porcelains, paintings and bronzes. On the ground floor is the C. V. Starr changing exhibition gallery where currently appear 60 of the finest Chinese paintings from the Cleveland and Kansas City museums.

In the permanent holdings we found dozens of works of particularly high quality, interest and beauty, and of those a number should be singled out, for they are superb.

On the left wall of the stark entrance lobby is a powerful grey stone Chinese tympanum of the 6th century masterfully carved in low relief. Within the gentle arc of the stone the Buddha is depicted under an enchanting canopy preaching at Vulture Peak. Below is an exquisite squadron of three dragons.

In the centre of the Rose Gallery on the second floor is one of the truly breathtaking treasures of the Rockefeller holdings, the



three-feet high bronze inlaid with silver and obsidian portraying the four-armed Bodhisattva Maitreya. The sculpture is assuredly the best of the trove of approximately three dozen bronzes found in 1964 after the collapse of the foundations of a temple at Pira Kon Chai in Thailand.

In the enticing setting of the Rockefeller Gallery, itself, with its warm lighting and

showcases fashioned in excellent proportions it is difficult for the connoisseur to be selective. Everything is so high in quality, but among the fine group of South Indian bronzes the imposing Krishna dancing on Kaliya is the best, a crisp and daring piece of the Chola period, 10th-11th century. Memorable also is the grey sandstone Gupta Buddha of the late fifth century.

Of the series of Chinese bronzes the connoisseur might want to examine number 108, the P'an of the Western Han period, C. 206 BC -AD 9. The authenticity of this basin type Pan with its somewhat loose animal decoration has been suspected by certain scholars. The Asia Society insists the piece is genuine.

When one comes to the porcelain choosing the superb is even more difficult. Virtually everything is superlative. The Korean celadons are prime as is the strong Meiping jar, number 141. Exceptionally beautiful is the Edo-period dish, late 17th century, decorated subtly and aggressively at the same time with the flowering cherry tree.

Perhaps the most satisfying work of art in the current selection is far from the most important historically or the rarest in collecting terms. It is a gorgeous foot and a half tall wooden sculpture of the late 13th-early 14th century chapter of Kamakura Art representing an esoteric - and magnetic - form of the Bodhisattva, number 205.

Mr. Rockefeller intended his collection to 'raise the sights of those knowledgeable in the field.' That has been done. But he also said the objects should be an 'initial point of contact with a great culture for the casual visitor.' That has as yet not been done. We were

1: A large four-armed bronze Bodhisattva from Cambodia dating to the late 8th century. Museum inventory number 63.

2: Bodhisattva Avalokiteshvara, Japan. From the Kamakura period late 13th-14th century. Joined-black wood decorated with paint and cut gold leaf. Museum inventory number 205.





puzzled by the lack of informative labels or maps of any kind, either in the galleries or in the laconic handbook. When things settle down this specialist's attitude will no doubt change.

Although changes are bound to occur inside the building, none are likely to happen to its red-faced perimeter facades. The structure was designed by Edward Larrabee Barnes and is fashioned from 2,600 pieces of regal red granite. Parts of the interior are faced with a pleasing pastel red sandstone from India, a material which proved to be too porous for external use in New York. Sadly, the exterior is mediocre, even awful, an awkward attempt to force an institutional building into an apartment house environment. But once you get inside, serenity and beauty take hold of you.

3: *The Buddha Shakyamuni carved in grey sandstone, from the Saranath region of India. Gupta period of around AD 475. Museum inventory number 5.*

4: *Bronze Krishna dancing on Kaliya, from Tamil Nadu in South India, 10th–11th century. Museum inventory number 22.*

THE INVESTMENT FILE

Produced by Robin Duthy
New York School: Introduction

Mark Rothko	50	Joseph Albers	54
Robert Motherwell	51	Franz Kline	54
Willem de Kooning	52	Arshile Gorky	55
Milton Avery	53	Jackson Pollock	56

New York School: Introduction

The group of painters referred to as the New York School produced a body of work during the 1940s and 1950s that made a lasting impact on the art world. The value of the work done by its leading figures – Albers, Avery, Baziotes, Gottlieb, Gorky, Hofmann, Kline, de Kooning, Motherwell, Newman, Pollock and Rothko – has risen in monetary terms by over 300 per cent over the last decade, although there is a wide variation in performance within that figure.

A great diversity of influences and backgrounds affected the different members. Not surprisingly the styles they developed were also varied; indeed little binds them together except the common experience of living in a particular city through a period of extreme stress during which each was searching for a means of expressing the intensity of the feelings they shared.

Most styles of painting that have broken new ground in the history of art have at first been greeted with abuse or ridicule. The pace of stylistic change clearly accelerated during the last hundred years and it may be that the climax was reached in terms of public outrage as early as 1913 when Malevich exhibited his *Basic Suprematist Element*, a pencil drawing of a black square on a white ground. Delaunay, Kandinsky and Kupka may in a sense have just preceded him with their abstract works but these retained traces of representation and certainly none of them had reduced painting to pure geometrical abstraction before.

Artists may have Malevich to thank for proving that anything was possible in the realm or name of art, yet his work also showed in one sense that the road along which they had travelled finished in a dead end. His work set the limits to art and left painters to agonise over where to turn next. To what extent abstract art has developed since remains a contentious issue. There is however little doubt that an important flowering took place in New York during the 1940s.

But the American people were not prepared,

as most still are not today, to take abstract art lying down. The perennial clashes that take place between artist and public also reached a crescendo during the early days of the New York School. The opposing forces that are always involved are on the one hand man's natural drive to build on the past and create something new and, on the other, man's instinctive suspicion, fear and rejection of that which is new. The responses of the public to new styles of painting therefore move in what is ultimately an unsuccessful resistance to change, from rejection to tolerance to acceptance and eventually to admiration.

It is the financial counterpart of this cycle, namely the evolution of market prices, that provide the investor with considerable opportunities. In the case of the New York School, although there were from the start a handful of enlightened and fervent admirers, the rate at which these so-called Abstract Expressionists have won acceptance has been fairly slow. The reasons for this are not difficult to understand. Representational art made the critic's job comparatively easy. The images the artist put on canvas were for the most part easily recognised, and his success in *imitating* the visible world easily discussed. The artist, critic and spectator shared a common visual vocabulary.

The trouble really began when the concept of expression and the supposed purpose of the artist began to change. During the Renaissance it was commonly held that artists should study physiognomy in order to render emotions by means of gesture and facial expression. It was taken as read that the emotions they were to render were those of the subject rather than their own. Artists were expected to function more or less as reporters and keep their own emotions in check. That theory never seemed to hold water. It could hardly be coincidence that the subjects of Leonardo da Vinci's portraits should be so compelling while many of those painted by his contemporaries should seem so dull. It is obviously more reasonable to presume that Leonardo was projecting his own feelings into his subjects and, helped by his extraordinary technical skill, was expressing *himself* in just the same way that every artist today is credited with the desire for self-expression.

In Goya's *Disasters of the War*, it may be the terror and pain of those who suffered in the Peninsular War that is represented, but these emotions could not have been so represented unless they were also experienced by Goya himself. The emotional commitment of an artist to his work is what enables his painting to transmit or express a similarly strong feeling to the spectator. For most of the 19th century spectators had become accustomed to Academy paintings which had been planned and executed not by artists but by craftsmen in a state of emotional disengagement. That is why so much sentimentality or false emotion is felt to pervade a good deal of Academy painting.

At the beginning of this century the word Expressionism had come to be used to refer to the artist's intention and ability to render his own subjective feelings although still by means of representational art. At this point the subject-matter of a painting, be it a landscape, a bowl of fruit or a face, began to be perceived as an obstacle to the artist's self-expression. There was a limit, it was felt, to how deeply it was possible to infuse a tree, a strawberry or another person's face with the artist's own feelings. As a medium by which to convey the infinitely complicated mental states of the artist representation of the visible world no longer seemed adequate.

Furthermore, the spectator must already have his personal associations with objects in the visible world which would necessarily interfere with the communication the artist was trying to achieve. Just as for some spectators the sight of a strawberry might be associated with back-breaking, low-paid work or hay-fever, for others it calls to mind feasting in the summer sun. Such was the case with all representation and what was presumed to be common ground between the artist and spectator was not so common after all and the means of communication open to misinterpretation. Many artists began to realise that it was difficult to write a message, as it were, on a piece of paper that was already covered with messages. One solution therefore might be to use as far as possible shapes, by themselves or in combination, with which the spectator would be unlikely to have any specific association.

The ability to appreciate abstract art is often

said to depend upon a higher level of receptivity than is called for in representational art. It also calls for an act of faith in the sincerity of the artist. Anyone who has tried to paint a bowl of apples will know why Cézanne's renderings of apples are worth a hundred thousand pounds or more. Apples, just like everything else, are extremely difficult to paint.

Abstract compositions on the other hand do not *apparently* call for the same skills, and indeed one of the main problems with the work of abstract artists is that their detractors refuse to believe they require any skill or training whatsoever. Thus the 'argument' goes, if everyone can paint like that, abstract art can never be rare and neither can it ever have any value.

When Picasso turned to Cubism his credentials as one of the greatest draughtsmen of all time were already established and for that reason it was easier to place faith in his later more 'difficult' work. But even though many of the New York School members served their apprenticeships in conventional art schools and only turned much later to abstraction this was largely ignored or forgotten by their hostile critics.

It is clear that for many people abstraction presents a dangerous threat to the established order. For them, Abstract Expressionism stands for anarchy in the field of art. Indeed, Congressman George A. Dondero in 1949 warned the U.S. House of Representatives of the subversive power of new styles in art. With the excesses of McCarthy's witch-hunt for Communists and fellow-travellers still to come, Dondero set the tone by warning that all the 'isms' of the art world were of foreign origin, that they were instruments and weapons of destruction and should have no place in American art.

Listing some of the major movements of the preceding period, Dondero asserted that Dadaism aimed to destroy by ridicule, Expressionism aimed to destroy by aping the primitive and the insane and Abstractionism aimed to destroy by the creation of brainstorms. 'Who', Dondero wondered, 'has let into our homeland this horde of germ-carrying vermin?' It was all very reminiscent of Hitler's speech delivered twelve years earlier at the opening of the exhibition of Degenerate (i.e. Bolshevik and Jewish) Art.

But the abstract art bandwagon in America in 1949 was already moving too fast and its alleged links with Communism were too weak to provide any real public acceptance of the scary picture Dondero tried to paint. If a distinctive characteristic in American art had been difficult to identify in the past here was something specifically American even if as so often before the pump had been primed by Europeans.

Every good work of art should be a product

of its time and no other. The personal influences and external events that bore on each artist of the New York School differed, but two forces may be expected to have borne heavily on one and all, namely the Depression and the Unconscious. Most had witnessed the Depression at first hand and seen just how quickly material security could vanish. But it was not just a matter of being cold or hungry or unemployed; an equally serious problem was the disillusion that set in. The effect on a whole generation of Americans was traumatic and accelerated the search for more lasting values.

The acceptance of Freud's account of the Unconscious had been quicker and wider in parts of America than Europe. Its implications were the subject of more or less continuous discussion among the so-called loft-rats of 8th Street and several members of the New York School underwent more or less successful psychoanalyses during the 1940s.

Very few artists were able to function without any form of recognition. The battles fought in the studio may be lonely indeed but to have the results of those battles widely if not universally reviled by one's contemporaries was more than some of these artists could stand. Most members of the group felt isolated and alienated not just from the mass of American people but frequently from each other. Yet out of these experiences were born works of art that even now are only beginning to be fully appreciated.

No. 15 by Mark Rothko.

Prices for his work were high five years ago and have risen only slowly since.



Mark Rothko

Mark Rothko, the best-known of the colour-field painters, moved through the biomorphic style of abstraction to reach an extraordinarily powerful system of using colour. Working often on a colossal scale, he filled his canvases with large rectangular pools of colour, so intense and sensuous that they might have been created to send the spectator into a trance.

It may or may not be useful in trying to understand the development of Rothko's work to consider it in the light of his suicide in 1970.

If Motherwell was right in characterising abstract art as an attempt to close the void that modern men feel, Rothko, having reached the precipice discovered that what lay over the edge was too painful or frightening to contend with. In 1943, reacting to hostile criticism of his and Adolph Gottlieb's work, the two were moved to clarify some of their aesthetic beliefs. Writing of these in the New York Times they stated that for them art was an adventure into an unknown world; that that world of the imagination was opposed to common sense; that the artist's function was to make the spectator see the world the artist's way; that large shapes were unequivocal, flat forms destroyed illusion and revealed the truth; that the only subject-matter that was valid was that which was timeless. And that, they ended, was why they professed spiritual kinship with primitive and archaic art.

Although Rothko's work and that of all the members of the New York School was considered ridiculous by 99 per cent of the Americans who saw it, even in the very early days there were enough admirers to create a market of a kind. Rothko and many others were helped by Betty Parsons whose gallery served as a bridge between 8th Street and the New York Upper Crust.

At Rothko's first exhibition at Betty Parsons' gallery in 1946 the top price was \$150. In 1948 the range moved up to \$300 to \$600. In 1949 one painting was priced at \$1000 and in 1950 six were sold in the \$650 to \$1300 range.

Long before Rothko's death his stature was very widely understood. Few of his paintings were sold in the early 1970s, but by 1974 the market rate for his important work was set at £30,000 to £50,000. The £100,000 barrier was broken in 1975 and several important works have since been sold for over £70,000.

The Rothko market appears to have risen sharply between 1970 and the boom years of 1973/4. Thereafter the market has been consolidating at the new high levels. Many of the great Rothkos are already in permanent captivity in museums and any top quality works to reach the market now would certainly set a new record.

Robert Motherwell

Robert Motherwell's work has risen in value by about 400% over the last decade. The two great themes of his painting career are the Spanish Civil War, which has been treated in over 150 Elegies, and the 'Open' series.

One reason for Motherwell's steadily growing demand is perhaps because the meaning in his work is just slightly less opaque than that of his fellow-abstractionists.

The term Abstract Expressionism was first used by Alfred Barr to describe the work of Kandinsky in the 1930s, but most of the New York School artists with whom it came to be associated felt the name did not adequately convey the significance of the Unconscious in their work. Robert Motherwell who studied philosophy at Stanford and art-criticism with Meyer Schapiro was particularly interested in the psychological significance of abstract art. He was better qualified than most of his fellow artists to understand and even elucidate not only his paintings but his motivation.

Motherwell had met during the early 1940s most of the leading Surrealists to have reached

New York from Europe – Ernst, Tanguy, Masson and Matta. Partly as a result of these meetings he became fascinated by the irrational and accidental in art and the possibilities of automatism. When James Johnson Sweeney wrote in the catalogue introduction to Motherwell's first one-man show at Peggy Guggenheim's gallery 'With him a picture grows not in the head, but on the easel' he no doubt had in mind that some haphazard, more or less automatist, development occurred in Motherwell's work. Certainly, Motherwell regarded abstract art as a form of mysticism. In fact he regarded it as a series of mysticisms that grew, as he put it, '... from a primary sense of gulf, an abyss, a void between oneself and the world. Abstract art is an effort to close the void that modern men feel.' He believed that the collapse of religion and family had driven modern artists and poets to try to bind themselves to the universe in a way that had not applied to earlier and 'simpler' artists who were able to express a feeling of being at one with the world. Abstract art, he felt, represented the particular acceptances and rejections of men living under the conditions of modern times.

Abstract, as applied to art, is of course generally taken to refer to the kind of art which

does not represent objects in the physical world, just as abstract when applied to words refers to those that describe intangible phenomena such as pain, smell and so on. Actually, many of Motherwell's configurations, sometimes with the help of the title, are readily interpretable and should not really be described as abstract.

Strictly speaking, this applies to several of the New York School who might more properly be described as Extract Expressionists, in that they distil, reduce and compress the essential from the subject-matter they feel the need to tackle. This is not to say that the artist is capable of conveying anything but abstract feelings, but to do so he must make use of forms with which, however neutral or unassociated they may seem, spectators inevitably either have or will soon establish personal associations.

In Motherwell's case, although the abstraction in much of his work seems almost total, most people find his works are comparatively easy to identify with. Over the last season demand for his work has plainly become stronger than ever with seven out of seventeen of his works fetching over £10,000 including a top price of £70,000 for *Summertime in Italy* which he painted in 1963.

In Ochre and Ultramarine by Robert Motherwell. Up by 400% in ten years, Motherwell's work should have some way to go yet.



Willem de Kooning

When Willem de Kooning remarked that the American painter could never find a comfortable chair, he must have had himself very much in mind. His strong academic background in Europe made it hard for him to feel completely at ease with the Abstract Expressionism he helped to make famous.

The total abstraction in de Kooning's work did not apparently satisfy him, for he returned to a style of abstraction in which distortion and obfuscation were extreme but wherein clues for the spectator were still to be found. His return to the motif of *Woman* in the late 1940s exemplified this style and it is usually seen as the central theme of his life's work.

Many of de Kooning's statements on art, although eagerly accepted by other artists, relate clearly to his own difficulties. In a lecture given in New York in 1950 he said, 'The idea that nature is chaotic and that the artists put order into it is a very absurd point of

view. All that we can hope for is to put some order into ourselves.' In a paper given the following year, de Kooning referred to a problem faced by various groups of artists at the turn of the century. The question, as they saw it, was not so much what you *could* paint but what you could *not* paint. It was then, according to de Kooning, that subject-matter came into existence as something that you ought *not* to have. Applying these statements to de Kooning himself, it makes it apparent that his oscillation between total and partial reality may be seen as reflecting his attempts to put some order into himself by evacuating the chaos into his painting and then retreating from the chaos he had himself produced.

After arriving in New York from Holland in 1926 de Kooning became a close friend of Arshile Gorky. Over the next twenty-two years until his first one-man show, he established a reputation for incorruptibility in pursuit of the ideal he had set himself. He and Gorky lived in poverty and isolation, substantially ignored by the art magazines even during the first half of

the 1940s. As recognition gradually came, both continued to resist offers made to them by dealers and collectors which would have compromised their work.

The Museum of Modern Art bought de Kooning's *Painting* from his first exhibition in 1948 and another work sold for \$700 in 1949. At the end of the 1950s prices began to reach reasonable levels for many leaders of the New York School and the long period in the wilderness came to an end.

Prices for de Kooning's work over the last decade have risen by some 250%. 80% of his work sold over the 1968-1972 period fell in the £800 to £3500 range while over the last season 80% has fallen in the £2000 to £15,000 range. The highest prices over the last season were £62,000 for *Woman* and £113,000 for a large untitled composition both sold at Christie's in New York. Although de Kooning is widely represented in museums throughout the United States, as one of the most important figures of the New York School, demand for his work, should be set for continued growth.



Two Women by Willem de Kooning, included in Christie's New York sale last November. De Kooning's work has risen by around 200 per cent in ten years.

Milton Avery

Milton Avery's style developed with remarkable consistency over several decades at a time when turmoil in the art world was more or less endemic. At times he seems to stand as an island of almost lyrical sanity while others of the New York School were struggling to express themselves in the surrounding chaos.

Mark Rothko remarked on Avery's courage in sticking tenaciously to the style he believed in while others of his generation felt they could only be heard through clamour, force and a show of power.

Avery evolved his method of stripping the design to essentials under the influence of Matisse whose use of colour he particularly admired. The subject-matter he chose was largely representational deriving from landscapes in Connecticut and various domestic scenes. In later life he approached the Abstract Expressionist style of his friend and admirer Adolph Gottlieb.

Perhaps unsurprisingly, prices for Avery's work have risen among the fastest of all American painters of this period. During the 1968-1972 period almost all of his work fell in

the £400 to £4000 range. Over the 1979-1981 period the range has moved up to £2000 to £30,000 and with the appropriate weightings this results in an increase of around 500%.

During the early 1940s certain American businesses began to demonstrate some feelings of responsibility towards and some real interest in American artists. Milton Avery and Mark Rothko were two of the exhibitors at a show of 'Living American Art' put on by Macy's the famous department store in December 1941. As the press release put it, prices were set in line with Macy's policy and that meant rock-bottom. Milton Avery's work was offered at prices ranging from \$24.75 to \$124. No records were kept of the collectors who shrewdly bought at those prices, but buyers of Avery's work there certainly were even in the very early days.

The 500% rise in the value of his work over the last ten or so years is to be expected because it was during this decade particularly that the American people have been chasing any paintings that have an identifiable American quality. Milton Avery's work has just this; it may not be easy to define that quality but there is something characteristically American and

unique to Avery about his straightforward flat colour planes.

It is obvious that all painting is derivative. The idea of a world in which all painters should have to start from scratch without being able to study the achievements of their predecessors is horrifying indeed. But considering there is so much overlap in the range of masters that most artists study it is remarkable that such an extraordinary diversity of styles should result.

Instant recognisability, for better or for worse, is an asset in the art market. The big buyers tend to be experts in any field but art. They may know a good deal but they are not first and foremost art experts. They like to be able to name the artist without having to peer at the signature and they prefer their friends to be able to do the same. This is a minor but contributory reason why the highly individual paintings of one such as Milton Avery, whose work may truly be said to be signed all over the canvas, are so much in demand. Avery's work bears a strong American stamp; his comparatively undemanding yet forceful style more or less guarantees a widening circle of admirers and the recent rate of appreciation may well be sustained.

Reflections by Milton Avery, whose work has put on 500% in value since 1970.



Joseph Albers

Although Joseph Albers was comparatively unknown until the 1960s his work belongs in any survey of the New York School. He is now universally associated with his *Homage to the Square* series, but in his early days even before teaching at the Bauhaus in Weimar his mainly graphic work corresponded closely with the style of the German Expressionists.

Albers, however, was always distrustful of Expressionism and soon transformed his style to one of total abstraction. Until his arrival in the United States in 1933 his presentation of geometric images that lend themselves to more than one visual interpretation should be regarded more as puzzles or experiments in optical illusion than as important works of art.

Most admirers of Albers' coloured compositions are not particularly interested in the complicated theoretical basis for his division of the canvas nor in his theory of colour. This was contained in a monumental textbook *Interaction of Colour* dedicated to his students at Black Mountain College in North Carolina in which he begins by claiming that a single colour is usually perceived visually as different to that which it is physically. This book has more to say on the psychology than the theory of colour; whatever its scientific standing, Albers' mastery of colour in his own work is extraordinary.

Prices for his work have risen by 200% to 300% over the last ten years. The range for his most important *Homages* was £2500 to £5000

in the early 1970s, whereas many are now in the £4000 to £20,000. One of the major attractions of Albers' mature work is that, although totally abstract, it is extremely easy to live with.

Albers' fame as a teacher from 1933 to 1950 certainly eclipsed his greatness as an artist for a time. His more lasting influence even than Hofmann's on the course of American art through his work at Black Mountain College guarantees him a prominent place in the market as well as the Hall of Fame. His most valuable contribution as a teacher was to persuade American artists that the firm grasp of technique need not suffocate their creative powers. As he explained, knowledge does not destroy spontaneous work but rather creates a solid base for it.

Albers was undoubtedly right that to stare at squares of different colours superimposed upon each other in the end makes them appear to advance and recede and generally play tricks with the spectator's perception. He was also right that his works should be seen as a series, for the cumulative impact is surely greater than when several are seen individually.

Some detractors have objected that he and Ellsworth Kelly have hardly come a long way since Malevich's seminal squares a generation earlier, but that is to misunderstand the significance of the whole intervening period. Although Albers never liked his work to be labelled as optical, he was the precursor of Op and Minimal art and as such will remain a major figure. Prices are secure to say the least and should outperform his later emulators.

Number 13, 1949 by Bradley Walker Tomlin, whose work is rising strongly in value.



Franz Kline

Franz Kline's career as an artist spanned the revolution of styles that American painting was itself passing through. His background was in the coalfield country of Pennsylvania and the impression made by the industrial landscape remained with him all his life. What fortunately did not remain was the provincial realism of the Ashcan School which coloured much of his work up to the late 1930s. Yet even when he was painting under that influence his work was more subtle and gentle than that of the Ashcan School members proper.

The urban landscape of New York appealed strongly to Kline. Since he lived for so many years alongside the abstract painters of the New York School it is strange that he remained a figurative painter until the late 1940s. Towards the end of that decade he can be seen in his paintings to be drifting rapidly into abstraction almost as a man who has chosen to relinquish his grip on reality with the help of a drug.

It is said that Kline took the final step into abstraction on seeing a small drawing of a favourite chair optically projected on to a wall on an enormous scale. The enlargement persuaded him that he no longer needed a figurative basis for his work.

Kline took to tacking canvas to the wall of his studio and applying black and white enamel paint with a house-painter's brush in movements made with his whole arm and body. He had made ends meet during the 1940s by doing caricatures in Greenwich village, but by 1952 the Museum of Modern Art had bought *Chief*, a large black and white composition named after a train, and his reputation was established.

Kline is on record as saying that the final test of a painting was whether or not the painter's emotion came across. Violence, strength, urgency and loneliness are some of the feelings spectators find communicated in his work. In the early part of his abstract period Kline said he found the black and white forms seemed to signify something to which it was impossible to give a name but he felt at the time it was equally impossible to make a direct verbal statement.

At any rate Kline's extraordinarily powerful metaphor has made its impact felt with collectors. The work of the 1950s up to and including the last few years when he began to use colour are obviously the most highly valued. Prices for really important works have risen by as much as 400% over the last ten years while his less significant compositions are also up by a similar amount.

The top price for a Kline over the last season was £163,000, a new record for the artist beating the previous one of £114,000 set in 1979.

Arshile Gorky

Just as Gorky the refugee from an Armenian village took the name of a great Russian novelist on his arrival in New York, so he painted in the styles of other painters until the end of the 1930s. Throughout his early life he seemed to flourish when busily emulating the great masters such as Cézanne, Picasso and Miro or when directly influenced by Matta.

In his personal life he played a variety of roles from Armenian peasant, complete with song and dance routine, to suave successful fur-collared portrait painter to bearded bohemian. Gorky was constantly anxious about his work being accepted and it seems a shame that he constantly presented it under the guise of someone else's.

But Gorky's 'apprenticeship' to other masters, which some critics have described as slavish, did not prevent him from producing during these years imitative work that nevertheless included a strong personal additive. Prices for works painted during the last ten most productive years of his life are of course the highest and now range up to £50,000; his earlier or lesser work commands prices in the £5000 to £20,000 range.

Gorky was an intense and dedicated painter

who, to the regret of many, assimilated much that the band of emigrant Surrealists from Europe were proclaiming. But Gorky's one totally original contribution to the theory of art was his deliberate rejection of originality. It took time before the humility and nobility of this viewpoint sunk in. Indeed Gorky was often humiliated as the 'Picasso of Washington Square'. But he was convinced that only by immersing himself totally in the work of Picasso would he be able to take the next step. The fact that he thought in terms of the next step at all suggests that he did in fact countenance originality. When Gorky committed suicide in 1948 it seems that he had not yet taken that step.

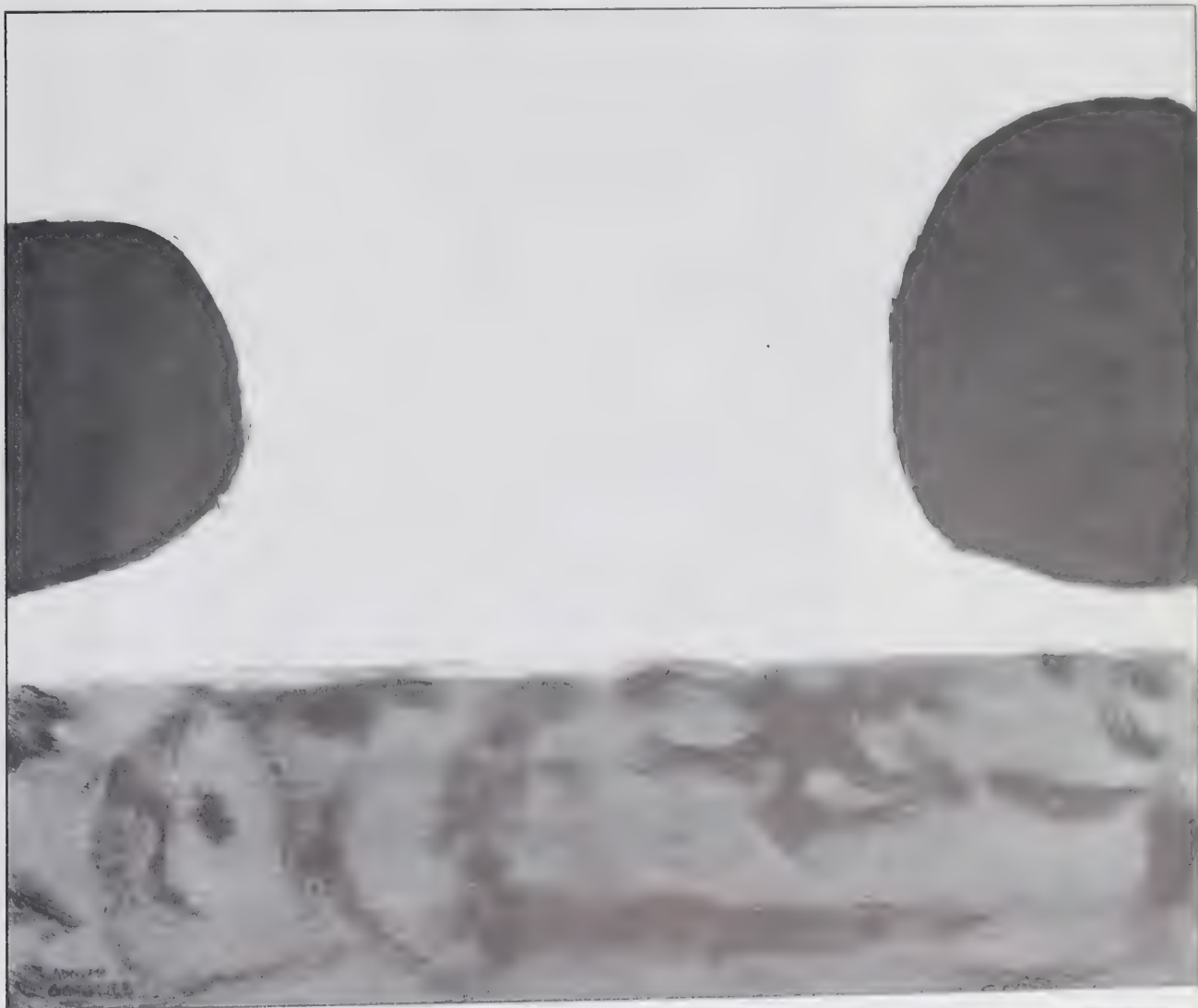
Gorky's paintings done during the so-called biomorphic phase of Abstract Expressionism when the Surrealist influence on him was at its strongest are the nearest he came to taking the next step. But his compulsive interest lay in the work of others. His work as an artist consisted of a sequence of searches and discoveries in other men's art and later in himself. The series of eight paintings of the Garden of Sochi took him back to his childhood in Armenia. This place was identified by him as the Garden of Wish Fulfilment where he had often seen his mother and other village women take out their breasts and rub them on the rock. Above the

rock stood a Holy tree on whose branches passers-by would hang a strip of their clothing. The images of this primitive ritual seem to recur in his later work.

Although in his last phase Gorky often stated that he was painting the landscape of Virginia or Connecticut or wherever he happened to be, the subject-matter calls to mind an internal landscape of the human body, a turmoil of swelling organs, orifices and bone-like formations. Here the artist's search appears to be leading him back to prenatal experiences or at least the fantastic but later reconstructions of those experiences.

Gorky's work is gaining in value all the time. Because only a small and uneven body of his work reached the auction rooms in the early 1970s a clear picture of the evolution of prices is hard to come by. Nevertheless, prices overall appear to have risen by at least 200% with his lesser work posting an even better performance. Although the Museum of Modern Art bought one of his works in 1941, nothing more was bought until after his death by any museum or public gallery. Much of his work is by no means easy to live with but is intensely symbolic of its period. Many important collections still lack a Gorky and institutional demand will provide added support for his greatest works in the future.

Adolph Gottlieb's The Sea and Two Black Clouds offered in Christie's New York sale last November.



Jackson Pollock

Ten years ago prices for Jackson Pollock's work were mainly in the £2000 to £20,000 range with an occasional piece fetching £30,000. As of today, the top price paid has been just over £230,000 with a good deal of his work fetching £10,000 to £50,000.

Pollock's career was a mixture of success and tragedy from which it has been easy to build a cult-figure. The drink problem which seems to have begun for him at school and may have caused the car crash in which he died seems, as is so often the case, to have contributed to his art.

His painting method, which created the maximum shock and horror among the matrons of the Mid-west, brought him the nickname Jack the Dripper. By laying unstretched canvas on the floor and moving over its surface applying paint with sticks, trowels and knives Pollock felt himself to be more a part of his painting. He could walk round it and work on it from all four sides and literally be in the painting. This intense contact with his work, together with his conviction that the important painting of the last 100 years had been done in France,

enabled him to realise just how absurd the notion of an isolated American School of painting really was. It seemed to him, he said, as absurd as the idea of creating a purely American mathematics or physics. This telling analogy did not prevent him from painting, as many saw it, as only an American could. The scale he worked on was huge, the speed breakneck, the method shocking, the results assertive and the totality of the effect produced on the spectator distinctly American. If Impressionism consisted of a challenge to Academic art. Pollock's work might be experienced almost as a physical assault.

As with so many other artists of the New York School, Pollock was impressed by the view many Europeans took that the source of art was the Unconscious. It is quite possible that so long as he was addicted to alcohol no successful psychoanalysis would have been possible, yet, given Pollock's comparatively loose hold on reality, it was perhaps unfortunate that he fell in with a Jungian who colluded with him in his mystical leanings.

Pollock produced a number of drawings for his analyst to interpret but was apparently uncommunicative in the sessions and the whole undertaking, at least insofar as Pollock hoped to learn more about the workings of his

Unconscious as the source of his art, must be rated a failure.

The idea that his work had now attained respectability would surely have struck Pollock himself as absurd. Yet if representation in museums were to be taken as the criterion of respectability his status has been established for thirty years. Those responsible for forming public collections are of course expected to be amongst the first to recognise new talents. In the case of Pollock a few did recognise his talent early, but now, paradoxically, that his work has become so much more expensive the price itself confers an added respectability and in turn makes it acceptable for more and more curators and private collectors to buy.

Whereas in a sense Pollock might be said to have made it the moment he was commissioned to paint the vast mural for Peggy Guggenheim's gallery in 1941, the real process of reputation-building has taken decades. The rise of some 500% in the value of his work over the last ten years shows that admiration for it is growing all the time. The herd instinct is quite pronounced among museum curators and their growing admiration for his work has taken its toll. Many important Pollocks have gone to public galleries and the shortage of such material is now severe.

Garden of M
by Philip Guston, another minor
New York School figure
whose work has
outperformed the group
as a whole.



1: A dramatic view of the New York skyline as seen from the sitting room.



New York restaurateur Stephen Spector lives in eclectic style in an apartment high above Central Park.



2: The living room with high backed Gothic chairs, an early screen and blue potiches on a Renaissance table.

by John Siddeley

DESIGNER'S CHOICE: THE SPECTOR APARTMENT

People don't listen to opportunity they talk through it'. So speaks the quail seller par excellence, Stephen Spector who started with *Claude* and ended with – for the present – *Le Plaisir*. *Claude*, as a restaurant opened on 1st December 1977. It was feted, flocked to, fawned over and generally became a 'name', whatever that is in American terms when names come and go as quickly as shops change hands on Madison Avenue. When

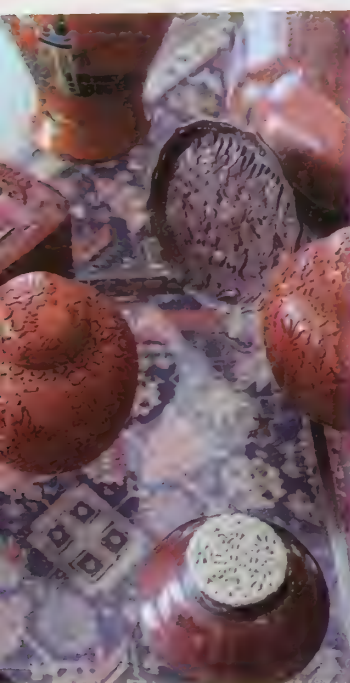
Claude himself resigned Stephen Spector became 'a reluctant restaurateur'. He is the sort of person who speaks in between statements, throws away facts like the British Mrs. Beeton would throw away egg whites and is in fact totally entertaining.

His quail farm is in New Jersey not far from Princeton and the house is a complete contrast to the New York apartment. Full of Americana with early weather vanes and other such

objects which are now highly valued collector's items: it makes him a double connoisseur. He writes sensible articles about food – sensible because the recipes, unlike some, are easy to follow and appetising to eat – and is knowledgeable about wine. An excellent host and the perfect guest, guaranteed to whip up conversation. He is a connoisseur of food, of wine, of art, of architecture, of design, of life.



3



4



6

tions, in context they make sense.

Le Plaisir as a restaurant might have been in his mind simple and unpretentious, but to the public who flocked to it it was splendidly decorated and the food was a gourmet's delight. In no way did it resemble his statement that American restaurants should sell good American food such as soft shell crabs and bay scallops or rock crabs and shag roe. Serve Californian wines with Maine lobsters, Swordfish, Little Neck crabs. 'And Jersey tomatoes' he continues as the list grows longer. 'How about the Great American Sirloin. It's either badly hung or badly cooked? What restaurant serves wild turkey and where does one find Long Island Duck properly cooked? All foods need love and care and the people who eat it should feel the same. One should enjoy food and not throw it down one's throat like so many pills. Cooking has become a new sort of therapy, the bookshops are filled with cookbooks, everyone seems to be writing them!' This is said with mild disapproval because he believes there's a vast difference between taste and tasting.

He learnt a great deal by being a client at other restaurants and has firm beliefs in how people should be served. 'A restaurant should be an evening's entertainment, nothing should be rushed. Remember that waiters are human beings. They are there to wait, to be servants but not servile. Their job is to make your meal as pleasant as possible and not to intrude, not to try and join you as a guest. To eat is an adventure. Nothing should be taken for granted'. Although Stephen Spector's remarks apply to cooking they can all be related to most aspects of life. He is also a connoisseur in the way he assembles his house. He has a connoisseur's eye and considerable knowledge as well. Before he became a game farmer he was a writer and somewhere between all this he took a James Beard cooking class. He epitomises eclecticism.



5



7



4: Japanese lacquer on a glass table reflect the colours in the Persian carpet.

5: Blue potiches frame this view of the sitting room. More Japanese lacquer can be seen on the table.

6: The master bedroom. The walls are of green velvet and are covered from floor to ceiling in old master drawings.

7: The sitting room. The bronze by Georges Braque complements the painting by Odilon Redon.

8: In the corridor a Picasso sculpture stands defiantly with a Matisse oil.

9: Evening in New York. Another panoramic view from the Spector apartment with the City silhouetted against the setting sun.



8 9



10



11

10: The study. Afternoon light reflects the atmosphere of the Signac above the suede covered sofa.

11: The Thirties bathroom, original with the apartment. Note the weighing machine dial built into the wall.

In a recent interview, the doyenne of McMillen's (the equivalent of English Colefax & Fowler), Mrs. Eleanor Brown who founded the company in the early Twenties said 'Design today has been stripped of ostentation and clutter, and comfort has become the major concern. Today an eclectic collection of objects and materials from different periods – the result of one's experiences and developed tastes – make up a contemporary design'. If ever there was a better example of 'out of the mouth's of babes and sucklings'...

Eclecticism is a new expression where design and decoration are concerned. It would not have appealed to Lady Mendl or Syrie Maugham. According to the *Oxford American*

Dictionary, which is not only concise but also precise, the description of an eclectic is 'a person who borrows freely from various sources in forming opinion, taste etc.' Not long ago Stephen Spector, almost in the same week was described by two intelligent people, at different times, as 'a paradox' and 'as having eclectic taste'. He was rather mystified and a little upset but 'dictionaries, you know, can be of great comfort and after reading what the words meant I decided that separately I was alright but together I would be rather a mess.' He collects things because he likes them and can discard them just as easily. In fact these pictures may be a record for him as he was threatening to change the furniture and

furnishings as he felt he wanted a softer look.

In previous centuries people did not borrow freely from various sources to form opinions regarding furniture and furnishings. It was alright for philosophy or learning – everyone borrowed from somebody else but architectural style was formal and dictated by the times. Greek was Greek, Roman was a bypass of Greek. Byzantine was a gilded whirl of extravagance. The tides rolled in and out and change came and went and returned again with the Middle Ages as a sort of little period on its own when that cottages and barns and small manor houses came into their own. The Renaissance spread through Europe and Catherine de Medici with her white gloves introduced apart from poison, olive oil to France. Diane de Poitiers was banished and Chenonceaux became the jewel she left behind.

Period was period and did not mix. Society was a tight circle and they only mixed when dancing and always in their own society. Times changed, wars came leaving fields full of poppies and blood. Probably it was the last war which levelled not only cities and villages but also freed people from their social bondages. Social registers seemed a little passé and hairdressers, together with decorators and actors, were and are invited to the Hamptons. As people started collecting people so they also became eclectic in their choice of surroundings. Why not Matisse above Migeon or Boudin and Bonnard? Why not glass and brass with antique sculpture? Why not open windows and have the sunshine pouring in? By being eclectic in our choice we must not be sidetracked by the fads and fancies forced upon us by the dream merchants. Those wavers of wands who lull us into a false sleep which at present seem to consist of a yellowy greenery of which Oscar Wilde and Aubrey Beardsley would have totally disapproved.

Looking at Stephen Spector's apartment high in the sky above Central Park there is a wonderful mixture and there is a splendid style. The objects, furniture and works of art are arranged with a casual disregard for the straightjacket of convention. Chinese porcelain and lacquer, Japanese screens, Renaissance and 20th century furniture, Impressionist and modern paintings, all exist in harmony in the relatively limited space. In the bedroom, serried ranks of Old Master drawings line the walls, gently mocking the traditions of picture hanging, while in the bathroom the Art Deco features have been deliberately retained, a concession to the original style of the apartment. Spector was surprised that during the photographic session we wanted nothing changed. 'Other magazines always push things around' he said. He also said 'You should never make people feel alone. Just because you're beautiful you shouldn't think you're different'. Surely this can be applied to objects as well?

Photographs: Eric Boman

CARS FOR THE CONNOISSEUR

ALAIN DE CADENET

TEST DRIVES

THE CORD 810

Of course, I had heard about the Cord, I had seen photographs of the Cord, even been promised a sight of one in New York some years ago; but until this test, I had never actually seen one.

An old chum of mine, Adrian Hamilton, who purveys rather special cars from Bagshot in Surrey, happened to mention that he had such a beast in his care and would I like to try it out for *The Connoisseur*? The next day I was down there doing it! Just that!

This particular machine is an 810 model rather than an 812. It was a very futuristic design for the mid-1930s and a tribute to the designer, Gordon Buehrig. He is still alive and well in the USA and a good friend of Len Bailey who happens to have designed my own Le Mans cars for some years!

The specification of this car is incredible. It is a full five seater, drophead (i.e. convertible) with an electrically operated pre-selector gearbox (4 forwards and reverse), front-wheel drive and has a V8 engine of 2886 cubic inches capacity giving out around 40 HP (that's what I call old fashioned horsepower which is the same as 125 modern bhp!) It also boasts such unheard of luxuries as a really good heater and an actual wireless!

The engine turned facia is impressive (in the baby Bugatti style) and has a plethora of instruments to tell the driver everything and more that he could wish to know about temperatures and pressures etc. Starting the car is rather fun as it has what is known as a Startix device which turns the engine over when the clutch pedal is depressed and disengages when the motor fires. If one stalls, as I did several times, a quick dip on the pedal restores life immediately. It does help to lessen the embarrassment of failure!

On the road, this is what I call a 'tight' car for its age. The steering is very positive and although the springing is somewhat soft and the body has a tendency to roll, the whole car is quite easy to drive and very comfortable. I was tempted to think that this was typical 'Yank' motoring with plenty of performance and not much to think about, which indeed it is...but I'm judging the car by today's criteria and one had to remember it was over

forty years old which does make it a revelation I suppose.

Erret Lobban, who was the governor of the 'Auburn, Cord Duesenberg Co.' at this time, was no mean salesman and as part of his sales technique each car was tested and fitted with an engraved plaque to inform the owner that 'This certifies that this CORD Automobile has been driven at 110.8 mph before delivery' and signed by 'A.B.Jenkins'. I wonder if that run constituted running in! In any case I never had the opportunity to find out as most of my running took place inside the grounds of British Army Chaplains School near Adrian's garage and this delightful setting was not conducive to my attempting the 'ton'.



All in all, this was a car that I really did enjoy being in: I can see where the appeal lies for those lucky enough to own one. Incidentally, the later model, the 812, was a little longer in the wheelbase, has a fixedhead (sedan) body, a division between front and rear and could be had with an optional supercharger which helped the engine along to 200 bhp. I wouldn't mind trying out one of those either. The big advantage if a super charger in a vintage car is that it makes the engine smoother and more flexible. However I really wonder if this car could get any better.

The next time I see Colin Chapman, I might ask him if this Cord gave him the idea of using 'pop-up' headlamps in his Lotus Elans!

1: The control panel of the 810 Cord has an impressive array of instruments which keep the driver fully informed about speed, temperatures and pressure.

2: The 810 Cord is of a very futuristic design and was considered revolutionary at the time of its production in the mid-30s. Designed by Gordon Buehrig it is the precursor of present day motoring.



Dressing for the Stage

Umberto Tirelli collects costumes and keeps history alive by providing them for films, theatre and opera all round the world

Hailed as 'the scholar, the antiquarian, the high priest' of theatrical costumiers, Umberto Tirelli labours tirelessly in his airy, turn-of-the-century Roman villa to attire performers working in productions around the world. From a comfortable vantage point in his residence-cum-atalier, Signor Tirelli controls an ever-growing permanent collection of 60,000 period outfits for men and women, of which approximately 10,000 are antiques. This stock is continually enriched as his crack team of tailors, cutters and embroiderers runs up new garments based on designers' sketches, while refurbishing the old. The Sartoria Artigianale Teatrale, renowned for the quality as well as the quantity of its inventory, often loans rare originals to exhibitions in Italy and abroad; Diana Vreeland, head of the Metropolitan Museum Costume Institute, is astounded at the freshness of the fabrics and the sound reconstruction of the costumes 'which are marvellously maintained'.

'I am not a traditional collector', emphasises Umberto Tirelli, 'My acquisitions are never made as investments, or out of a morbid



fascination with the past, or even for the love of a fine object; I buy clothes for the purpose of restoring them to life – which means that they are intended either to be worn in theatrical productions or to provide documentation on stitching, cut and trimming'. Employees in a specialised department of the Sartoria devoted to conservation, skilfully apply gauze patches, replace linings, match fabrics, restore embroidery, lace and beading. Tirelli's experts are frequently as knowledgeable as museum curators, for the collection includes items from the early 18th century through the 1960s.

None of the costumes are on display; when they are not actually in use, Signor Tirelli deposits them in ten large *magazzini* – or warehouses – discreetly located in the Prati and Boccea districts of Rome and referred to by the name of the area followed by a number: Boccea 5, for instance, or Prati 2. This ingenious though complicated storage system was devised to reduce the threat of extensive losses due to theft or fire.

Umberto Tirelli's first purchases date to 1964, the year in which he founded his firm,

1: Silvana Mangano in *Death in Venice*, wearing an Italian linen suit, 1910.

2: Beach scene from *Death in Venice*. French, Italian and British costumes, c. 1910.

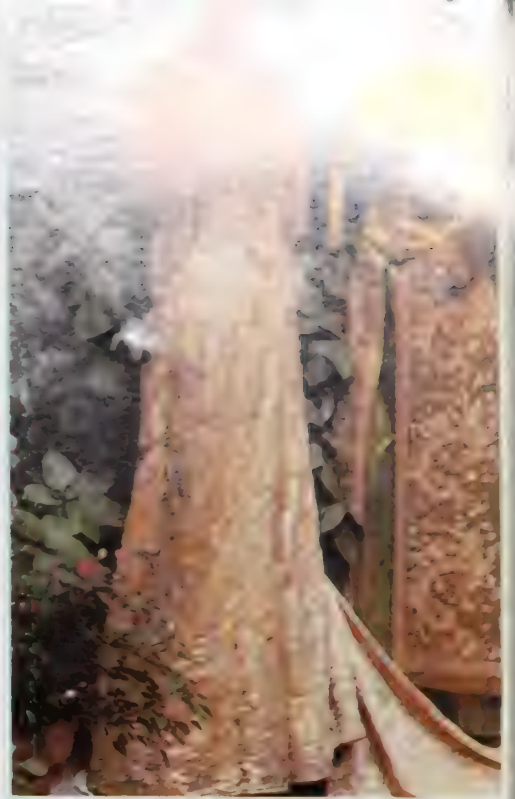
3: Romy Schneider in *Ludwig*, 1972. Embroidered Tuscan wool jacket 1866.

4: Gown belonging to Queen Margherita and English day costume, both c. 1890.

5: Italian silk dressing gown and nightdress trimmed with lace and ribbons, 1895.

6: Velvet cape decorated with 1920s Gallenga patterns reproducing 17th-century motifs.







after a decade of experience in Milan and Rome collaborating with directors Luchino Visconti and Franco Zeffirelli. 'Although I could ill afford to do so initially, I bought, and bought, and bought. I have ended up with a few truly outstanding pieces, a number of very fine costumes, a great many average items and some rubbish.'

He is particularly proud of 30-odd 'breath-taking' silk-embroidered 18th-century costumes which once belonged to aristocratic Venetian families. Because of their fragility, these are only infrequently allowed to leave the premises. A special exception was recently made for Strehler's production of *Le Nozze di Figaro* at La Scala, in which Frederica Von Stade donned authentic silk vest and breeches to sing the part of Cherubino.

The Sartoria Artigianale owns ten Empire-style, but only three or four 'curious though interesting' outfits dating to the 1830s. The rare mid-19th-century costumes are always in high demand for period films and plays; many were worn in Visconti's 1972 *Ludwig*.

'I have a huge stock of Worth creations dating to the 1970s', Signor Tirelli continues, 'and roughly 1,000 specimens of *fin-de-siècle* clothing. These include a dozen splendid state robes and capes which once belonged to Queen Margherita of Savoy. I was lucky enough to acquire them from the granddaughter of her governess – albeit at quite a high price'. A brilliantly beaded black evening gown from this group was donated to the Fashion

Museum of Kyoto, where it was displayed in last year's exhibition 'Evolution of Fashion 1835-1895'.

The gracious era from 1905 to 1913 is perhaps the most fully represented in the collection, with over 2,000 articles of day and evening wear. Viewers of the film *Death in Venice* (1970) will recall the delicious refinement of detail and the extraordinary variety of the costumes – from the women's crisp linen suits and trimmed parasols to the men's striped bathing togs, all of which were authentic and drawn from Tirelli's apparently inexhaustible storerooms.

The style of the 1920s is illustrated with designs from Poiret, Worth and Chanel, a number of which were exhibited in the Metropolitan Museum of Arts's 1974 'Inventive Clothing'. Chanel is one of Signor Tirelli's great favourites: he has patiently gathered approximately 40 outfits from before and after the designer's retirement, spanning the years between 1925 and 1960. Many of these pieces, including a dashing red-and-black leather motoring coat formed part of the travelling Chanel show organised in 1975.

The 1930s high fashion is culled from the production of Schiaparelli, Mionnet and Dessès. Signor Tirelli regretfully admits to 'a little gap' in the '40s, remedied in part through a rather unusual spree at the Galleries Lafayette in Lyon, where he purchased 2,000 articles of day wear which had been forgotten in the store's warehouses since the war.

The 'New Look' is represented by Fath, Dior and Balenciaga; some twenty gowns by the Spanish *couturier* are among the chief ornaments of the collection. The work of Italians such as Roberto Capucci – 'the greatest designer this country has ever had', Signor Tirelli affirms – and Irene Galitzine also graces the Sartoria's two-tier racks and deep wicker hampers.

The Sartoria is often the first and last resort for theatrical designers on the look-out for local colour: upon urgent request, the *magazzini* will disclose authentic Austro-Hungarian and Italian military uniforms, liturgical vestments (which prominently figured in Fellini's *Roma*), Turkish and Arab national garb, as well as several 'suits of lights' donated by Signor Tirelli's friend Dominguin.

Yet another ace in his capacious sleeve is the Gallenga copyright. Gallenga was Fortuny's great rival, whose creations were sought after by D'Annunzio heroines and American heiresses from 1900 to 1940. She designed sumptuously draped silk and velvet robes stamped with the distinctive flowing patterns which became her signature. Umberto Tirelli now owns Gallenga's collection of 7,000 hand-carved wood-blocks bearing her stylised versions of Byzantine, Renaissance, Rococo and Art Nouveau motifs, which he uses in the realisation of costumes for the opera. 'Gallenga's designs create extraordinary and magical effect on stage. I used different patterns on different fabrics for two productions of *Simon Boccanegra* – one at La Scala, one at the Chicago Lyric Opera – and obtained startling diverse results.'

Surveying his collection, Signor Tirelli remarks wistfully, 'I really do not expect to go much beyond my present cut-off date of 1965. There have been so many changes in the world that buying old rags has become a specialist's business. Now that women have taken up *la mode retro*, the market has been completely thrown off balance. . . Also, since collecting is part of my work, it is important that my acquisitions never become a burden to the firm. That is why I avoid auctions, where the temptation to part with outrageous sums is almost irresistible'.

In the early years Signor Tirelli's preferred market was the Marche des Puces in Paris, where he was personally known to many of the vendors, who held particularly choice items in reserve for him. This source has, alas, almost dried up and most purchases are now made through newspaper announcements and from private owners, both in Italy and abroad. Friends in aristocratic circles have donated 'many very important articles'; others – less rich, less generous and less friendly – have agreed to sell him the contents of their attics.

How does Umberto Tirelli know where to look, whom to contact? 'It's a little like being an archaeologist; you start out with a certain instinct, a flair. . . ' He recalls with a smile that 'they used to say that I exchanged old rags for new. In fact, during the '60s I scoured the

countryside, persuading the locals to part with traditional costumes in exchange for brand new, store-bought clothes. They thought I was mad'. After Vatican II, the Sartoria was able to acquire a vast stock of out-dated liturgical vestments. Social upheavals have also taken their toll: a family of the Roman nobility – which Signor Tirelli has agreed not to identify – offered him 30 servants uniforms and liveries, made to order in London at the beginning of the century.

The acquisition of a group of gowns belonging to the 'three famous Marchese Carandini' was a tremendous coup. 'They were famous for the vow they took on their mother's deathbed never to marry, because their father had run off with their governess', Signor Tirelli explains. 'The first was a woman of gigantic proportions, the second was average-sized and the third was truly diminutive. Their wardrobes, which were practically identical except for the trimmings, date from 1860 to 1940 and provide a staggering wealth of information!

The hub of Umberto Tirelli's whirl of professional activity is his study, decorated from floor to ceiling with portraits by Luciano Visconti and designer Lila de' Nobili, *bozzetti*, cluttered theatre mementos and crowds of silver framed photographs. It is here that he answers telephone calls, receives visitors, works on his forthcoming autobiography and organises exhibitions (the latest, 'Visconti e il suo lavoro', opened in Milan and will travel to Switzerland and Japan). During the course of his success-studded career, Signor Tirelli has amassed decorations from the Italian State, as well as the cities of Florence, for his work on the 1979 show *Pitti: curiosita di una reggia*, and Siena for his realisation of Palio costumes for the *Contrada della Torre*.

'I have had the unique and thrilling opportunity of assisting our greatest directors, in addition to artists such as De Chirico, Manzu, Guttuso, Leonor Fini and Clerici' he recalls with satisfaction. 'But most important of all, I have been able to realise my dream of having a sartoria full of sun, and greenery, and flowers.' Tirelli's *ataliers*, like his private apartments, are abloom with freshly cut flowers from the terraces and courtyards: 'My mother taught me the secret of never letting a single blossom go to waste'.

How would Umberto Tirelli sum up the accomplishments of the past fifteen years and what is his forecast for the future? 'Un gran lavorare!'

7: Umberto Tirelli in his study decorated with photographs, mementos and portraits.

8: Tirelli's employees at the Sartoria are often as knowledgeable as museum curators.

9: Romy Schneider in Ludwig wearing a black silk embroidered capelet, 1864.
Photographs: 4-8 Cesare Colombo, Milan.





1

1: François Spoerry's taste is eclectic. This African carving of a mythical beast devouring a pig is typical of his diverse interests as is the 18th-century South Indian Madras relief in the background.



2

2 & 7: Port Grimaud nestles in the gulf of the Mediterranean as if it had always been there. Because of its location and its facilities it has become fashionable as holiday resort and retirement retreat.

3: Stairs lead from the open plan living area to the dining room. This intimate corner with scatter cushions and low table is just one of the many aspects. The Art Nouveau pewter is the collection of Madame Spoerry.



3



by Sue Bond

PORT GRIMAUD: A SAILOR'S PARADISE

At first sight a timeless Provençal fishing village, Port Grimaud actually rose from the sands only fifteen years ago. Described as the Venice of Provence, it is a lagoon city that must be approached from the sea.

Lying on the shores of the Mediterranean, Port Grimaud is situated between Saint Tropez and Saint Maxime. By sea it is 27 miles to the beautiful unspoiled Iles d'Hyères while Corsica is only 104 miles away. Port Grimaud is really a resort complex served by a network of canals so that the sea flows into the heart of the village. It consists of over 2,000 individually-designed terraced town houses in delightful pastel shades, each with its own mooring. Each house has two frontages, one overlooking the sea, the other overlooking the garden. It is this duality which gives Port Grimaud its charm and originality. Its unique Mediterranean style is the result of the harmonious marriage of different styles and travelling along the canals, the influences of Venetian, Spanish and Provençal architecture can be seen.



4: Looking down from the dining area to the arc of the pool, in the foreground is an 18th-century gun by L. Chobert of Paris which was acquired by Spoerry's great grandfather from a boat on Lake Geneva.

5 6



5: Each terraced house is individually designed and coloured in different pastel shades evoking the feel of a typical Provençal fishing village. Instead of a car it is a boat that is left outside the back door.

6: Twice a week, all the year round, market day has virtually become a secular rite. Fresh fruit, vegetables, flowers, fish and herbs mingle with earthenware dishes, jewels and woven materials to conjure up a colourful array.

7





8



9

8: François Spoerry is a remarkable man, with courage and determination he made his dream come true. Everyone said Port Grimaud would sink into the sea but he knew the Greeks had built Athenopolis there.

9: Spoerry's own house allows him a panoramic view over the lagoon city. With water on three sides he realises that he has come to need water as if he were amphibian. Photographs: Bruno de Hamel.

Port Grimaud is the creation of architect and sailor, François Spoerry, who since the age of six when he saw a model of a prehistoric lagoon city in the Landesmuseum in Zurich, dreamed of building a village where a boat could be moored at the back door. Spoerry came to architecture by an indirect route, having failed to obtain a place at the naval school at Brest because of a weak eye. As he puts it, 'the Navy saved me for the sea'. He studied both in Paris and Marseilles but his interest in the sea was always prominent and he obtained his diploma with a plan for a ship-building yard. He finished his studies in 1942

and the same year joined the Maquis. Eventually he was arrested by the Gestapo and he was sent to six camps in Germany. Liberated by the Americans in 1945 he returned to Alsace to set up his architecture business. On his way to a family lunch in 1962 he noticed an area of wasteland on the gulf of Saint Tropez. This 35 hectares had been on the market for seven years and the same afternoon Spoerry decided to buy the land. 'I never gamble in casinos,' said Spoerry, 'but I do in my job'. In two months he had built the model but it was four years before the local authorities could make a decision. The most

important day in François Spoerry's professional life was 14 June 1966 when the first building permit was granted.

Fifteen years later a string of islands and peninsulas branching out in all directions has sprung up. A population of about 10,000 live in a real village with its town hall, medical centre, post office and church with Vasarely windows. Life revolves around the market square where there is every shop imaginable. Although there are no night clubs, the glittering attractions of Saint Tropez are only a twenty minute boat-ride away. Every Thursday and Sunday market gardeners gather in the square to sell their produce. Unlike market days elsewhere there are no traffic or parking problems as cars are restricted and travel is by way of the seabuses or small boats. Contrary to popular belief Port Grimaud is not just a summer resort, 'Even Father Christmas visits Port Grimaud' laughed Spoerry.

Port Grimaud is divided into sectors of up to 80 houses which are overseen by a guardian. These non-uniformed caretakers are a great deterrent to would-be burglars but they also maintain the house in the owner's absence and ensure services such as garden watering. Port Grimaud is not closed to outsiders and there are public quays for visitors where 100 boats can be moored. The residents have access to all the amenities associated with a modern marina and with one telephone call a Port Grimaudois can arrange for his boat to be prepared.

Spoerry's own house, completed in 1971, is on the point of a peninsula and surrounded by water on three sides. A square tower dominates the building and houses the main bedroom as well as serving as a sun terrace and observatory. The study is the master room of the house which Spoerry calls his 'room for all seasons' and where he does his thinking. In this vaulted room his collection of ship models is also displayed. A teleoperated door leads to the boat house where the motor launch is tethered. The yacht is moored at the edge of the quay.

In 1967 when the first residents moved in a four bedroom house sold for around £12,000 and a two bedroom for £9,000. Within a year those prices has doubled and in 1981 the figures are in the region of twelve times the original prices. Only 300 to 400 more units will be built and completion is scheduled for 1985 when the port will harbour 1500 boats. With moorings becoming scarce in the gulf these quays will be a sound investment. The pioneer settlers were predominantly French but now the population comprises about 40% French, 25% British and 25% Germans and Belgians. Spoerry sees Port Grimaud as an ideal resort for the British who are a sea-faring nation and he notes that the Americans are also curious.

This lagoon city has its own way of life and its own special atmosphere. It is easy to understand why Peter Sellers and Lynn Frederick chose to spend their honeymoon there. François Spoerry has brought together the charm of an old village with the services of a modern town to create a sailor's paradise.

THE 28th WINTER ANTIQUES SHOW

The 28th Annual Winter Antiques Show for the benefit of the East Side Settlement House, returns again to New York this month.

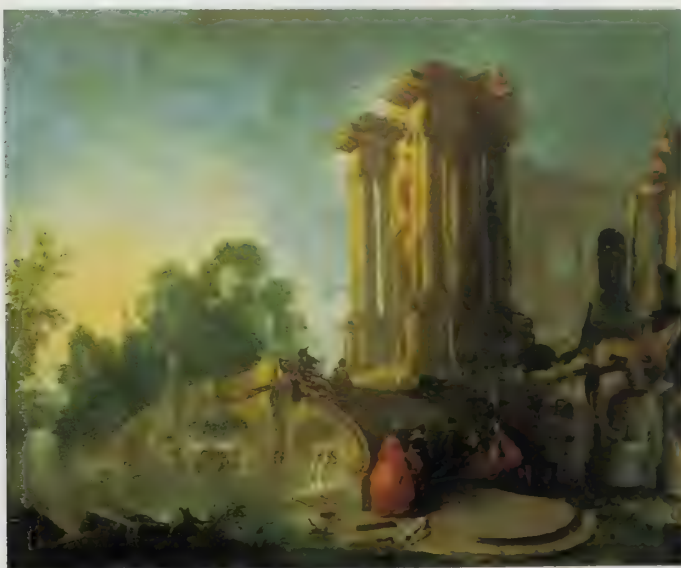
The show will be held at the 7th Regiment Armory at Park Avenue and 67th Street from January 22 to January 31 1982. More than 70 of America's finest antique dealers will offer rare objects from all over the world — many to be displayed publicly for the first time.

Among the features at this year's Show will be the return of the very popular and instruc-

tive walk-and-talk seminars on antique collecting. La Grange, the Winterthur Museum and Gardens of Wilmington, Delaware will salute early New York craftsmen with special exhibition, 'Perspectives on New York,' as well as offer an exciting and unique 'sneak preview' of miniature replicas of objects from rooms soon to be installed in the Museum's permanent collection.



2



3



1 Stair & Company, 59 East 57 Street,
New York 10022. Tel. (212) 355-7620.
*An 18th-century English Queen Anne walnut
double dome bureau bookcase, c. 1710.*

2 Didier Aaron, Inc., 32 East 67 Street,
New York 10021. Tel. (212) 988-5248.
*'Fountain' by Pierre-Thomas LeClerc, 18th century.
Fountain', oil on canvas, 25 1/2 x 31 inches.*

3 Earle D. Vandekar of Knightsbridge,
Inc., 8495 Madison Avenue, New York 10021.
Tel. (212) 355-1111. 100 East 70th Street.

4 Ralph M. Chait Gallery
12 East 56 Street, New York 10022.
Tel. (212) 758-0937. One of a pair of rare
Imperial porcelain jars. The underfoot bears a
mark of the Kangxi period, 1662-1722.

6 L'Antiquaire, Inc., 717 Madison
Avenue, New York 10021. Tel. (212)
751-1570. One of a pair of late 12th-century
bronze door handles from the 'portale' of a
cathedral in southern Italy. 8½ inches square.

7 Georgian Manor Antiques Inc.,
305 East 61 Street, New York 10021.
Tel. (212) 593-2520.
Fine George III mahogany rolltop secretaire
bookcase, c. 1800.

5 Bedford Green Antiques, Box 517,
Bedford, New York. Tel. (914) 234-9273.
A rare English oak bacon cupboard settle with
panelled sides and back, 1760.



8 Malcolm Franklin, Inc., 126 East Delaware Place, Chicago, Illinois 60611. Tel. (312) 337-0202.

Queen Anne marquetry inlaid longcase clock by Richard Colston, London, with a month going six pillar movement, c. 1705.



9 Le Cadet de Gascogne, 1021 Lexington Avenue, New York 10021. Tel. (212) 744-5925.

Empire wine cooler: a vase-shaped Sèvres porcelain bucket, marked 'M^{re} IM^{le} de Sèvres'. The crown of laurel is supported by swans holding crowns as handles, and both handles bear the stamp 'A.M.'. (Mercier, a master orfèvre of the workshop of Biennais). Height: 7½ inches.



10 Sylvia Tearston Antiques, 1053 Third Avenue, New York 10021. Tel. (212) 838-0415.

Extremely rare Chinese export porcelain standing stag, early 18th century. Height: 10½ inches, width: 8½ inches, depth: 3¾ inches.



11



12 James and Nancy Glazer, 2209 Delancy Place, Philadelphia, Pennsylvania 19103. Tel. (215) 732-8788. Fine southern wall cupboard of cherry wood with chamfered corners, finely detailed inlay and scroll top, c. 1810–1820. Height: 7 feet 9 inches, width: 48 inches, depth: 21 inches. Rare Lancaster County Windsor blunt arrow foot knuckle armchair c. 1770; assorted pottery and a Pennsylvania coverlet, 1853.

13 Fred B. Nadler Antiques Inc., 31 East 64 Street, New York 10021. Tel. (212) 744-6165. Fine pair of Chinese export porcelain goose tureens, Qianlong Period, 1736–1795.

14 Gerald Kornblau Gallery, 790 Madison Avenue, New York 10021. Tel. (212) 737-7433. Alexander Pope. 'First Prize,' oil on canvas trompe l'oeil painting, c. 1890, 21 × 26¼ inches.

15 Thos. K. Woodard, 838 Madison Avenue, New York 10021. Tel. (212) 988-2906. 'Sunshine and Shadow' Amish quilt from Lancaster County, Pennsylvania, c. 1910.



16 Doris Leslie Blau Gallery,
15 East 57 Street, New York 10022.
Tel. (212) 759-3715.
Persian Sultanabad carpet, 11 feet 2 inches ×
7 feet 2 inches.

17 The Incurable Collector Inc.,
42 East 57 Street, New York 10022
Tel. (212) 755-0140.
Rare George III black lacquer japanned side
table with shaped top, serpentine front and
fretted brackets, c. 1760. Height 33¼ inches,
width: 21½ inches, length 58 inches.

18 The Incurable Collector Inc.,
42 East 57 Street, New York 10022
Tel. (212) 755-0140.
Rare George III black lacquer japanned side
table with shaped top, serpentine front and
fretted brackets, c. 1760. Height 33¼ inches,
width: 21½ inches, length 58 inches.

16



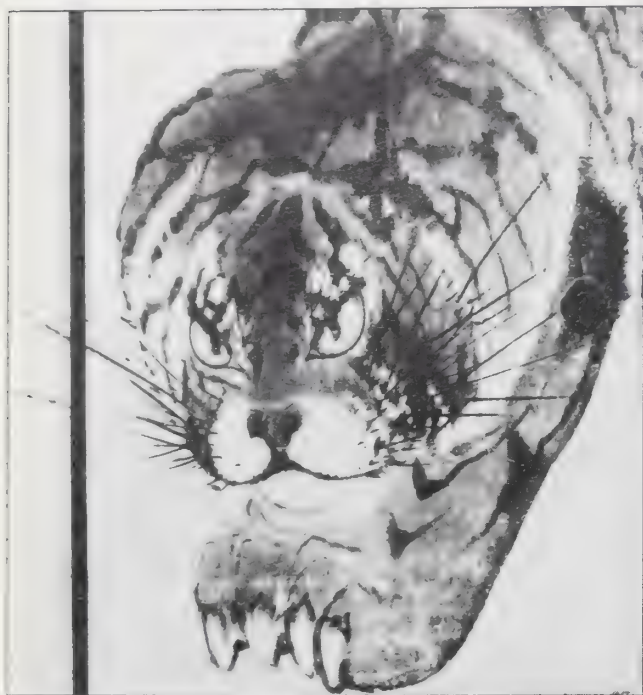
18



17



CHOICE WORKS FROM THE GREAT JAPAN EXHIBITION



1

A true connoisseur in Japan, it is said, spends half a lifetime collecting hundreds of works of art and the other half refining the collection to five masterpieces. It was in this spirit that *The Connoisseur* visited the Great Japan Exhibition at the Royal Academy – surely one of the most impressive exhibitions in decades. Our guide was Sir John Figgess, a member of the policy committee for the show and one of the most perceptive connoisseurs of Japanese art. Despite eliminating certain whole categories, and try as we did, we failed the exercise in connoisseurship. After much pleasant agony, about a dozen superb pieces were selected of which six are illustrated.



2

2: 'These dishes really are the absolute tops in Japanese ceramic design. They are handmade, *not* thrown on the wheel. Each is a brilliant composition and concept. The idea that you can have in a set five different masterpieces of landscape and seascape is thrilling. In such a small space you have the whole essence of Japanese art.'

Ogata Kenzan, 18th century, Nezu Art Museum, Tokyo.

3: 'This is the super Rolls Royce of its day, but how much more distinguished it would be to have one of these palanquins. What a great example of lacquer work, design and coach work. It was made for the wedding of the Shogun and the whole balance of it is extraordinary.'

Ceremonial palanquin. Wood decorated in black lacquer, gold and silver. Lacquermaster: Kōami Chōho (1628–1682). Tokyo National Museum.



1: 'What a triumph this is! We see a detail of an ink painting on a large door of a temple. These six sliding doors have never left the temple before. On the extreme left panel are just two of the tiger's great whiskers. Nobody but the Japanese would have dreamed of making a tiger like this – absolutely smashing! One of the great works of art of any period. They were made as doors and he went up and painted them – very likely in just one day. That is one of the greatest things of all time.'

Bounding tiger. Nagasawa Rosetu, 1787. Muryōji Temple, Wakayama. Detail of one of six sliding doors. Ink on paper.



4: 'This is from a set of twelve fr
beings'. Each painting has an en
one. They fall into the category
Chrysanthemums by a stream, with
Emperor of Japan.

5: 'I am terribly attracted by this picture. A hot summer evening, sitting under the
arbour. This is a universal thing, a summation of mankind. It is a triumph because
you really feel hot. Look at the infinite variety in the treatment of the foliage. And the
brush. So powerful! It's one of the two National Treasures sent to the exhibition.
Kusumi Morikage (1620-1690). Ink and colours on paper. Tokyo National Museum.

6: 'A dream reality. I like the colours and the inventiveness is amazing. I often wonder
how we Europeans conned ourselves into the idea that the Japanese were only *copyists*!
The narrow ivy road. Fukae Roshu (1699-1757). Umezawa collection, Tokyo.



Mr. Lee Cave began his career on the art side with Sotheby's around 1964, starting the property arm with Mr. Charles Seilheimer some five years ago.

He says there is no longer quite the same degree of interest in the luxury New York *pie à terre* which used to be the most popular buy. 'The top demand now is for fine agricultural properties in which the client is ready to invest from about \$3m to \$6m, in the certainty that such a property in the USA confers security in the short term, and capital appreciation in the long term'.

More and more the Corporation are specialising in farming properties which are likely to appeal to their overseas clients too. Properties which although deep in the heart of the countryside, are often only an hour's journey from New York City. The northeast tri-state region – New York, New Jersey and Connecticut, has an important concentration of estate properties, whether in resorts such as Fishers Island and the Hamptons, 'horsey' towns such as Millbrook, or the opulent suburbs of Westchester and Fairfield Counties, where values have risen steadily over the last ten years, while across Long Island Sound, the legacy of the now sub-divided grand estates of the Roosevelts, Morgans and Whitneys is reported as 'very much alive'.

Recently on offer through local agents whom Sotheby's bring in on out-of-town deals, were the Goose Lake 195-acre estate in Westchester County, just 45 minutes from Manhattan, an English Tudor-style manor house in the mountain colony of Bernardsville, and a copy of a French *château* on a hill-top on Long Island. This was built by Isabelle Dodge Sloane of the Dodge Automobile empire, and was more recently the home of Broadway producer Robert Schuler and his wife, soprano Patrice Munsel. Both these places are about an hour from Manhattan.

Sotheby's clients are almost equally divided between USA citizens and Europeans. 'The latter often seem to look on buying a home in the USA as investing in a refuge or sanctuary where they will be safe and secure, no matter what happens in the present uncertain international situation elsewhere in the world' claims Mr. Cave: 'And they are finding luxury properties in and around New York are, in many instances, excellent bargains when compared to their equivalent in Europe and so offer a secure hedge against inflation. For many of our buyers New York has become an international business and cultural haven; and it is not that they are necessarily moving away from their own countries, but rather, in the light of political and economic changes in their homelands, looking to put some money in America'.

The Manhattan apartment and town-house market is on the up-grade again. As several realtors point out: 'An increasing number of businesses are returning to New York, and some people are coming back from the auburbs, all anxious to put their cash into

by June Field

GREAT ESTATES

Selling a life-style is what the enthusiastic Mr. Edward Lee Cave calls his job as Chairman of Sotheby Parke Bernet International Realty



This 415-acre estate with eleven room colonial house in Central New Jersey, was lived in by Joseph M. Roebling, great grandson of the man responsible for the Brooklyn Bridge. Price \$1,195,000.

bricks and mortar'. And cash is what most apartments in prime areas are bought for today, acknowledges Brown, Harris, Stevens, a leading real estate firm.

The problem has been that in Manhattan the market had risen over the last decade too fast for too long, and by mid-1980 sales declined dramatically, and prices stabilized or drifted downwards. But with affluent new arrivals from all parts of the world in New York City, there is a more controlled surge in prices. The highest standard of service and security are expected in the new developments though, with innovative features such as sunken living-rooms, wood-burning fire places, dramatic sky-lights and oversized patios and terraces. All these are incorporated into Metropolitan Living's luxury condominium in the Upper East Side of Manhattan, 525 East 80th Street, which is currently being promoted to the British market; and 'the Residence on Madison' was selling well even at topping-out stage in the autumn, with the apartments, designed by architect Thierry Despont, being offered as 'a limited edition', with 'high ceilings that are ideal for art collectors'; and if you are short on *objets d'art* to put on the 9½ft or 13½ft high walls, then you can just pop downstairs to the gallery that is being incorporated into the building or to any of the numerous galleries nearby.

Prices are around \$268,000 to \$486,000. Art

lovers were also expected to flock to The Museum Tower, 265-condo project rising over the Museum of Modern Art, being handled by one of the city's top brokerage firms, Douglas Elliman Gibbons & Ives.

The fashionable place for artists, designers, craftsmen, and architects to live and work, is SoHo, short for South of Houston, where they have taken over the whole top-floors of abandoned warehouses and installed all the comforts and amenities of modern living. Lofts are now changing hands at astronomical figures, many through word-of-mouth, and the trend has spread to Manhattan, where some developers are selling lofts in new condominiums, putting plumbing and electricity in, leaving the purchaser to design their own individual unit within the basic shell; at 29th Street on 5th Avenue, there was a 4,000-sq.ft loft, which when converted would make two units, \$186,000 for a cash buy.

For those on the look-out for up and coming areas, 'gentrification' is just getting under way on Amsterdam Avenue, West Side thoroughfare which starts on the north side of 59th Street and ends at 193rd. Nearby Columbus Avenue has already been successfully resurrected, and now investors are turning their attention to its neighbour which dates back to 1890, and where real estate values are expected to move up fairly strongly as interest grows in the district.



WOODLAND HEIGHTS
Ridgefield, Connecticut

Extensively renovated and updated, this magnificent 1920 Tudor carriage house boasts a gracious 16-room interior, complete with indoor pool opening onto formal grounds. Set on over an acre of verdant lawns, gardens and woodland, 75 minutes from Manhattan.

\$625,000

Brochure # C 4-28



BYRNEWOOD
Lawrence, New York

This magnificent Georgian manor, convenient to the unequalled recreational opportunities on Long Island's south shore, is sequestered on an acre of extensive landscaping with pool and charming guest cottage. Beautifully-crafted, the elegant 24-room residence is complete with adjoining physician offices.

\$750,000

Brochure # C 1-101



MONTECITO VILLA
Montecito, Santa Barbara, California

Nestled between the Santa Ynez Mountains and the Pacific Ocean, this extraordinary Mediterranean-style estate encompasses over six acres of lush landscaping. Built in 1909, the grand 18-room villa affords unparalleled ocean views. Estate dependencies include a charming guest house with pool.

\$4,000,000

Brochure # C 21-19



VISTA-DEL-MAR
Santa Barbara, California

Commanding unparalleled views of the Pacific, this gracious 12-room, Hacienda-style residence is sequestered on 2.4 acres of exquisite landscaping with tennis court, two-bedroom guest house and vast avocado and citrus orchards. Situated in a prestigious private community with complete recreation facilities.

\$2,000,000

Brochure # C 21-20



WESTCHESTER COLONIAL
New Castle, New York

Three acres of terraced Japanese gardens, natural outcroppings and specimen plantings with pool, pool house and tennis court, create a beautiful setting for this handsome 1920's Colonial residence. In excellent condition, the 14-room interior boasts fine woodwork, hardwood floors and exceptional architectural detailing. 30 miles from Manhattan.

\$850,000

Brochure # C 1-131



ADOBE DEL MONTE SOL
Santa Fe, New Mexico

Privately nestled amid lush landscaped grounds in Santa Fe's exclusive Camino Del Monte Sol, this charming adobe residence of Indian and Spanish styling with a contemporary artistic motif was designed and built in the 1920's by one of the famed "Cinco Pintores", founders of the city's renowned artist colony.

\$475,000

Brochure # C 26-04



PUESTA DEL SOL
La Jolla, California

Brilliant architectural styling and unparalleled views of the California coastline and Pacific Ocean beyond, distinguish this remarkable four-acre estate. Protected behind adobe walls, the extensive property boasts a superb Spanish-style residence, three-bedroom guest house with adjoining suite, detached studio, pool and cabana, and tennis court with spectator's deck.

\$8,500,000

Brochure # C 21-15

Sotheby's International Realty

980 Madison Avenue, New York 10021, Tel. 212/472-3465

NEW YORK • PALM BEACH • LOS ANGELES • WASHINGTON, D.C. • WASHINGTON, VA. • BOSTON • ATLANTA

Elegance VS Extravagance

There are those who live in the public eye, whose comings and goings are punctuated by flashbulbs.

For them, a massive high-rise, complete with crystal chandeliers and a uniformed entourage of footmen, bellmen, doormen and valets may be a suitable home.

But for those of a somewhat more refined taste, home must be luxurious, but never loud.

For them, we offer 525 East 80th

Street, the quintessential condominium.

Situated on a lovely side street of the residential Upper East Side, 525 projects a sense of quiet elegance rarely found in New York City.

Though certainly possessed of all the luxuries and amenities of a building of its calibre, there is a noticeable absence of the showmanship so prevalent today.

Instead, great attention has been lavished upon the residences themselves.

A limited number of two, three and four

bedroom condominiums of a very generous proportion and exceptionally creative design. All priced from \$196,000 to \$770,000.

We invite you to visit us soon to review our plans and to see our models.

For the individual or family, or the executive who requires a combination of elegance, privacy and individual attention, and who seeks the financial advantages of a condominium, 525 East 80th is the quintessential condominium.

525
East 80th

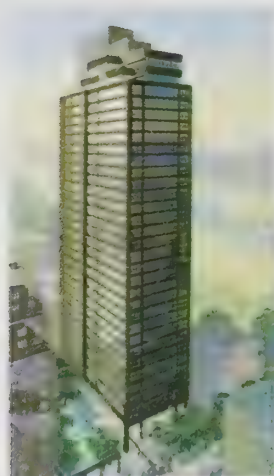
The Quintessential Condominium.

212 772 7771 • #427-824AX • Model apartments may be seen Sat. & Sun. 11am-5pm; Wed. 12-8pm; Mon., Tues., Thurs. & Fri. 11am-6pm. Visitor parking available. Selling Agent: Metropolitan Living, Ltd.

© 1984 ROSE Construction Corp. This is not an offering. Offering by prospectus only.



Introducing New York's new place between Beekman Place and Sutton Place. Condominium apartments, duplexes and duplex penthouses of considerable interest, featuring many custom appointments and a complement of services designed expressly for New York and citizens of the world. Occupancy is scheduled for Spring, 1982. Prices now range from three hundred thirty thousand dollars to three and one-half million dollars.



ST. JAMES'S TOWER

415 East 54 Street
New York, New York 10022

You are invited to inquire at St. James Enterprises, Inc.,
499 Park Avenue, New York, New York 10022 or at the
offices of their affiliated brokers throughout the world.
Telephone (212) 838-5050.

Illustrations are artist's renderings.

This is not an offering. The offering can only be made by prospectus (NY # C



WWF-Kojo Tanaka-BCL

The Giant Panda needs your help to survive

ONCE every eighty to a hundred years the bamboo forests in China's Sichuan Province burst into flower and then die off. And that's bad news for the Giant Panda, which depends for its survival on huge amounts of bamboo.

But that's just one of the problems facing the Panda.

To ensure that it has a future it is vital to preserve the complex ecosystem in which it lives, to carry out research into its dietary needs and investigate possible alternatives, to discover the reasons for its low repro-

duction rate, to study the problem of internal parasites—all these factors and many more which threaten its survival.

Recognition of the urgent need to solve these and other problems has resulted in a unique and historic partnership between WWF and the People's Republic of China.

WWF has agreed to contribute US \$1,000,000 towards a total of about US \$3,000,000 needed by the Chinese Government to mount a major Panda Conservation Programme. This includes construction of a research and conservation centre in the largest of

the Panda reserves – Wolong Natural Reserve in Sichuan Province.

A team from WWF, led by the distinguished ecologist Dr. G. Schaller, is already at work in Wolong together with top Chinese scientists under the leadership of Professor Hu Jinchu.

The Giant Panda is an endangered animal. It is also the symbol of WWF's worldwide conservation efforts to save life on earth.

But WWF needs money – your money.

Please send contributions to the WWF National Organisation in your country or direct to:



**WWF International,
1196 Gland, Switzerland.**

WWF WORLD WILDLIFE FUND

THE BRITISH ANTIQUA DEALERS' ASSOCIATION LTD



B



500 members
throughout the
country elected
for their integrity
and knowledge.

B

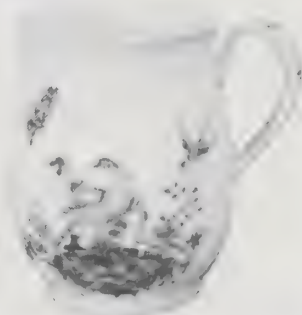
A

D

A

Buy and sell
where you see
the sign

D



A



For free list of
members apply
with s.a.e.
20 Rutland Gate,
London SW7 1BD
01-589 4128/2102

...EXPERTS IN EVERY FIELD

*Image of the manifold art life
of past and present*

die Kunst

das schöne Heim



die Kunst

das schöne Heim



*The leading magazine for all connoisseurs
and collectors existing for nearly a hundred years.*

die Kunst
und
das schöne Heim

*always vital, judicious and topical. Reports on ancient art - modern art -
Ostasiatics - arts and crafts - graphic arts - architecture -
ancient and modern interior design - on auctions and exhibitions. Each issue
with excellent printed reproductions mostly in colour and English summary.*

Judge by yourself:

Ask for a free specimen copy and terms of subscription.



Verlag Karl Thieme P.O. Box 90 07 40 D-8000 Munich 90

A LA VIEILLE RUSSIE

781 Fifth Avenue,
New York, NY 10022
Tel: 212-PL2 1727
*Snuff Boxes, Fabergé, jewels, icons, 18th Century
French furniture and decorations.*

ART & LEGEND

Gary Spratt
Box 13, San Anselmo, CA 94960
Tel: (415) 454 3476
*American Indian Art, Folk Art and Painting.
Colonial Spanish Art.*

ARVEST GALLERIES, INC.

77 Newbury Street, Boston, MA 02116
Tel: 617-247 1418
*19th and early 20th Century American and
European Paintings of all schools.*

DORIS LESLIE BLAU GALLERY

15 East 57th Street,
New York, NY 10022
Tel: 212-759 3715
*Antique Oriental and European carpets of superb
quality and unusual design, and period tapestries.*

MICHAEL CAPO

831 Broadway, New York, NY 10003
Tel: (212) 982 3356
*Specialising in fine XVIII and XIX Century
furniture, paintings and objets d'art.*

RALPH M. CHAIT GALLERIES

12 East 56th Street,
New York, NY 10022
Tel: 212-758 0937
*Important Chinese works of art, including porcelain,
pottery, bronzes, hardstones and sculptures dating
from 3000 BC to the early 19th century.*

DIDIER AARON, INC.

32 East 67th Street,
New York, NY 10021
Tel: 212-988 5248
Telex: 238934 Diron
Furniture, Art Objects, Paintings

DIDIER AARON, LTD.

9002 Melrose Avenue,
Los Angeles, CA 90069.

DILLINGHAM & COMPANY

3485 Sacramento Street
San Francisco, CA 94118
Tel: 415-563 1976
*Specialising in 17th and 18th Century English
furniture and furnishings.
Mon-Sat. 10 a.m./5p.m.*

ROBERT DOMERGUE & COMPANY

560 Jackson Street,
San Francisco, CA 94133
Tel: 415-781 4034
*17th & 18th Century French & Italian Furniture &
Oriental Art.*

GEM ANTIQUES

1088 Madison Avenue,
New York, NY 10028
Tel: 212-535 7399
*Specialising in Paperweights (antique & modern).
Art pottery & porcelain (American & European)
from the late 19th & early 20th Century.*

JAMES M. HANSEN

27 East De la Guerra,
Santa Barbara, CA 93101
Tel: 805-963 1517
Fine furniture.

CONSTANCE H. HURST ANTIQUES

11922 San Vicente Blvd.,
Los Angeles, CA 90049
Tel: (213) 826 4579
Importers of fine furniture.

HUSBERG FINE ARTS GALLERY

330 South Highway 179, P.O. Box D
Sedona, AZ 86336
Tel: 602-282 7489
*Dealers in fine quality Western, landscape, and
wildlife art. Our Vintage Room features 19th and
20th Century works by deceased artists.*

HYDE PARK ANTIQUES, LTD.

836 Broadway (below 13th St.)
New York, NY 10003
Tel: (212) 477 0033
*Fine Eighteenth and Early 19th Century English
Furniture, Paintings, Mirrors, Porcelain (also
Chinese Export) and Accessories.*

JAMES GALLERY

P.O. Box 187
Collegeville, PA 19426
Tel: (215) 489-2828
*Chinese Export Porcelains, 18th and Early 19th
Centuries.*

KAZANJIAN JEWELS

332 North Rodeo Drive
Beverly Hills, CA 90210
Tel: 213-278 0811
Telex: 194-158
*International buyers of important diamonds,
precious gems and fine estate jewelry for more than
60 years.*

KENNEDY GALLERIES

40 West 57th Street,
New York, NY 10019
Tel: 212-541 9600
18th, 19th and 20th Century American Art.

KING-THOMASSON INC

213 1/2 Berthea, Houston TX 77006
Tel: 713-529 9768
*Specialising in the Fine 17th-century oak furniture
and 18th-century country furniture.*

LADNER-YOUNG INC

414 La Canada, Box 1924
La Jolla, CA 92038
One Block East of La Jolla Blvd. in South
Lajolla
Tel: 714-459 3753
*Importer of English antique furniture, prints and
decorative accessories.
Hours. 9 a.m. to 5 p.m weekdays and by
appointment.*

NEWHOUSE GALLERIES, INC.

19 East 66th Street,
New York, NY 10021
Tel: (212) 879 2700
EMAYENGAL - telex.
*Old Masters, Seventeenth, Eighteenth and
Nineteenth Century English and European
Paintings. Eighteenth and Nineteenth Century
American Paintings.*

NOORTMAN & BROD

1020 Madison Avenue,
New York, NY 10021
Tel: (212) 772-3370
Telex: 968597
*See also Brod Gallery, London
Noortman, London*

OSBORNE MARQUIS LTD.

**International Fine Art Consultants
& Appraisers.**

18 West Putnam Ave.
Greenwich, Connecticut 06830
Tel: 203-629 1023
*Appraising by professionals for Insurance, Estates,
Donations. Experienced advice on buying and
selling art works and on restoring art works.*

STAIR & COMPANY

59 East 57th Street,
New York, NY 10022
Tel: (212) 355-7620
REDECORATE (Domestic)/CHRISANT
(Int'l)
*18th century English furniture and Chinese Export
porcelain.*

GARRICK C. STEPHENSON

50 East 57th Street,
New York, NY 10022
Tel: 212-PL3 2570
*Antiques - Works of Art:
French, English, Chinese, Japanese.*

TEAM ANTIQUES

(Tiffany Specialists)
Box 1052
Great Neck, NY 11023
Tel: (516) 487-1826
*Publishers of Team's Tiffany Treasures, an offering
of the finest quality, rare and guaranteed authentic
Tiffany Collectables. Dealers and Tiffany
Specialists for 17 years.*

THERIEN & CO., INC.

811 Montgomery Street,
San Francisco, CA 94133
Tel: 415-781 6991
*17th, 18th and early 19th-century furniture and
decorations; English, French, Continental and
Oriental, including Oriental carpets and old
Sheffield plate.*

WAKEFIELD-SCEARCE GALLERIES, INC.

525 Washington Street,
Shelbyville, KY 40065
Tel: 502-633 4382
*One of America's finest collections of 18th and 19th
Century English antique furniture, porcelains,
painting accessories, and specialising in Georgian
Silver and Old Sheffield Plate. 74 page catalogue
\$5.00.*

CECELIA B. WILLIAMS

Route 3 Box 324
Annapolis, M.D. 21403
Tel: (301) 267 6356
*English, Queen Anne, Chippendale, and
Hepplewhite Furniture. Old Sheffield and other
appropriate accessories. Photographs sent on request.
By appointment only.*

WILSON GALLERIES

662 Canyon Road, Santa Fe, NM 87501
Tel: 505-982 8911
*The most comprehensive selection of quality
18th-century English furniture available in the
American West.*

WINFIELD WINSOR ANTIQUES

458 Jackson Square, San Francisco, CA 94111
Tel: 415-362 0613
*Fine 17th and 18th century English Furniture and
Oriental furniture and works of art.*

HARRY WINSTON, INC.

718 Fifth Avenue, New York, NY 10019
Tel: 212-245 2000
Telex: 211118

RICHARD YEAKEL ANTIQUES

1099 S. Coast Highway
Laguna Beach, CA

family by

Norman Adams

8-10 Hans Road, Knightsbridge,
London SW3
Tel: 01-589 5266

Fine 18th-century English Furniture and Works of Art

Thos. Agnew & Sons Ltd.

43 Old Bond Street, London W1
Tel: 01-629 6176

Paintings, Watercolours, Drawings and engravings of all schools

Arenski

29-31 George Street, London W1H 5PE
Tel: 01-486 0678

Fine antique furniture, glass, paintings, bronzes, objets d'art

Asprey & Co. Ltd.

165-169 New Bond Street,
London W1Y 0AR
Tel: 01-493 6767
Cables: Culleus, London
Telex: 25110

Antique silver, jewellery, miniatures, fine period furniture, clocks and watches, glass, objets d'art and Fabergé

H. Blairman & Sons Ltd.

119 Mount Street, London W1Y 5HB
Tel: 01-493 0444

18th century Furniture, Regency Furniture, Chinese Mirror Pictures and Works of Art

Bluett & Sons Ltd.

48 Davies Street, London W1 1LD
Tel: 01-629 4018/3397

Oriental Ceramics and works of Art

Brod Gallery

24 St. James's Street, London SW1A 1HA
Tel: 01-839 3871

Cables: Brodart London SW1

Old Master Paintings, French Nineteenth Century Paintings and Drawings, English Paintings and Drawings.

See also Noortman & Brod, New York.

Colnaghi

14 Old Bond Street, London W1
Tel: 01-491 7408

Fine Old Master Paintings, Drawings and Prints.

Covent Garden Gallery

20 Russell Street (by the Royal Opera House),
London WC2
Tel: 01-836 1139

17th, 18th & 19th Century British watercolours, drawings, pastels and oil paintings

Crane Gallery

171a Sloane Street (1st Floor),
London SW1
Tel: 01-235 2464

Paintings, Furniture, Quilts, Decoys. Also "Americana". Perhaps the most beautiful and unusual gallery in London. Daily 10-6, Saturdays 10-4

Andrew Simon Crosby

22 Hartfield Road, Forest Row,
East Sussex
Tel: Hartfield 353

Oriental Carpet books and books on Glass Collecting. Catalogues free on request. Dealer in Turkoman Carpets from the presynthetic period

T. Crowther & Son Ltd.,

282 North End Road, Fulham,
London SW6 1NH
Tel: 01-385 1375/7

Fine and extensive stocks of 18th and early 19th century English furniture, carved wood and marble chimneypieces, garden ornaments and figures. Antique oak and pine panelling supplied and fixed.

Ebury Gallery

89 Ebury Street, London SW1W 9QU
Tel: 01-730 3341/7806

Paintings, Watercolours, Drawings and Prints by contemporary British Artists.

Daily 10-6, Saturday 10-1.

ENZO APICELLA, MARTIN BATTERSBY, IAN

DAVID BAKER, DUGGIE FIELDS, ADRIAN GEORGE, CHRISTOPHER HOBBS.

Owen Edgar Gallery

9 West Halkin Street, Belgravia, London SW1
Tel: 01-235 8989

Important 18th & 19th Century Paintings. Specialising in major Victorian works

Eyre & Hobhouse Ltd.

39 Duke Street, St. James's,
London SW1Y 6DF

European eighteenth and nineteenth century artists working in the Middle East, India, Africa, South East Asia, China and the West Indies

Fine Art Society

148 New Bond Street, London W1
Tel: 01-629 5116

British Art of the 19th and 20th centuries, Paintings, Watercolours, Drawings and Sculpture and Decorative Arts

Richard Green (Fine Paintings)

44 Dover Street, London W1
Tel: 01-493 7997

Also at 4 New Bond Street,
London W1.

Tel: 01-499 5553

18th and 19th century English Paintings, 17th and 18th century Dutch, Flemish and Italian. 17th to 19th century European Paintings

Grey-Harris & Co.

12 Princess Victoria Street, Clifton,
Bristol
Tel: Bristol 37365

A leading West of England repository for Jewellery, Old Sheffield and quality Electro plate

Halcyon Days Ltd.

14 Brook Street, Hanover Square,
London W1Y 1AA
Tel: 01-499 5784

Georgian Antiques, objects of vertu, 18th and early 19th century English enamels and fine contemporary Bilston enamels.

M. Harris & Sons

44/52 New Oxford Street, London WC1A 1ES
Tel: 01-636 2121

Fine 18th century English Furniture and Works of Art

W. R. Harvey & Co. (Antiques) Ltd.

67-70 Chalk Farm Road,
London NW1 8AN
Tel: 01-485 1504

Fine 17th to early 19th century furniture, clocks and Works of Art. Services valuations and restorations

Hazlitt, Gooden & Fox Ltd.

38 Bury Street, St. James's, London, SW1Y 6BB
Tel: 01-930 6422/6821

English 18th and 19th century paintings and drawings. Italian baroque and roccoco paintings. French 19th century paintings and drawings

Heim Gallery

59 Jermyn Street, St. James's
London SW1
Tel: 01-493 0688

Old Master Paintings and Sculptures in marble, bronze and terracotta

Hennell Ltd.

1 Davies Street, Berkeley Square,
London W1Y 2NY
Tel: 01-499 3011

Antique and Modern Jewellery and Silver, Domestic Silver by the Hennells from 1737

Holmes

29 Old Bond Street, London W1
Tel: 01-493 1396

Jewellery, Antique, Victorian and fine Modern Silver

Alan Jacobs

8 Duke Street, St. James's, London SW1
Tel: 01-930 3709

Specialising in 17th century Dutch and Flemish Old Master Paintings

S. & H. Jewell

26 Parker Street, London WC2
Tel: 01-405 8520

Fine quality 19th and 20th Century Furniture. Restoration and valuation

Peter Jones China Ltd.

Dept EM, Cross Street, Wakefield
Tel: 0924 62510

A wide range of fine china and crystal stockists of all leading collectors items. Specialists in commemorative plates and mugs. Send for full colour catalogue stating interest

R. A. Lee

1-9 Bruton Place, London W1
Tel: 01-629 5600 and 499 6266
Works of Art, Fine Furniture, Clocks and Armour

Little Gallery

5 Kensington Church Walk, London W8
Tel: 01-937 8332
Tuesday to Saturday 11 a.m. to 6 p.m.
or by appointment on 01-788 2151
18th, 19th and 20th century Watercolours and Drawings

**D. M. & P. Manheim
(Peter Manheim) Ltd.**

69 Upper Berkeley Street, Portman Square,
London W1
Tel: 01-723 6595
Hours: Monday-Friday 10 a.m.
to 4.30 p.m.
*Member B.A.D.A. Specialists in fine
ENGLISH Antique Porcelain, Pottery,
Delftware and Enamels*

Marlborough Fine Art (London) Ltd.

6 Albemarle Street, London W1X 3HF
Tel: 01-629 5161 Telex: 266259
*Fine impressionist and 20th century Paintings,
Drawings and Sculpture. Graphics and
Photographs by leading 20th century Artists*

Roy Miles

Fine Paintings
6 Duke Street, St. James's, London SW1
Tel: 01-930 8665
Gallery hours: Monday-Friday,
9.30 a.m. to 5.30 p.m.
Saturdays 11.00-1.00.
Important 19th century Paintings

John Mitchell & Son

8 New Bond Street, London W1
Tel: 01-493 7567
*Old Masters, French 19th century and specialists
in flower paintings.*

The Map House of London

54 Beauchamp Place, Knightsbridge,
London SW3 1NY
Tel: 01-589 9821 and 4325
Antique Maps, Atlases, Engravings and Globes

Morton Morris & Company

32 Bury Street, St. James's,
London SW1Y 6AU
Tel: 01-930 2825
*English paintings and drawings of the 17th, 18th
and early 19th centuries*

Noortman

8 Bury Street, St. James's,
London SW1Y 6AB
Tel: 01-839 2606
Telex: 9155 70
Monday to Friday 9.30 a.m. to 5.30 p.m.
*Old Master paintings, 19th century French
paintings, drawings and watercolours.
Also in Holland and New York. See also
Noortman & Brod, New York.*

James R. Ogden & Sons Ltd.

42 Duke Street, St. James's, London
SW1Y 6DJ
Tel: 01-930 3353
*Specialists in Ancient Jewellery,
Jewellers and Silversmiths for four generations.
Also at Harrogate*

Pawsey & Payne Ltd.

4 Ryder Street,
St. James's, London SW1Y 6QB
Tel: 01-930-4221
*Fine English paintings, watercolours and
engravings.*

Phillips & Harris

54 Kensington Church Street,
London W8
Tel: 01-937 3133
and Phillips and Harris Inc.
c/o Vivian Watson Associates,
590 Oak Lawn Plaza, Dallas,
Texas 75207. U.S.A.
Tel: (214) 651 0218
*Selected European, Oriental furniture and
Works of Art*

Piccadilly Gallery

16a Cork Street, London W1
Tel: 01-629 2875 and 01-499 4632
*British Figurative Painters, International
Symbolist, Jugendstil Works, Museum quality,
British and Continental Drawings*

Pitt & Scott Ltd.

20/24 Eden Grove, London N7 8ED
Tel: 01-607 7321
Telex: 21857
*Packing and shipping of fine-art works
throughout the world*

Pym's Gallery

13 Motcomb Street, Belgravia,
London SW1X 8LB
Tel: 01-235 3050
Monday to Friday 10 a.m. to 6 p.m.
*Fine 19th and early 20th Century oil paintings
and watercolours*

G. T. Ratcliff Ltd.

Durwards Hall, Kelvedon,
Essex CM8 3HB
Tel: 0376-70234
Telex: 987748
STRICTLY TRADE ONLY
Also at:
La Pecherie, 1165 Allaman,
Vaud, Nr. Geneva.
SWITZERLAND
Tel: (021) 76-33-44 Telex: 26464

C. Roberson & Co. Ltd.

71 Parkway, London NW1 7PP
Tel: 01-485 1163-4
Picture Restoration

The Rowley Gallery Ltd.

115 Kensington Church Street,
London W8 7LN
Tel: 01-727 6495
*Picture framing and restoration, frame repairs,
fair cases, display cases, mirrors and screens, black
glass mounts. No job is too small for us and we
like a challenge!*

Frank T. Sabin Ltd.

4 New Bond Street, London W1
Tel: 01-499 5553 and 01-499 5487
*English Paintings, Watercolours and Fine
Antiquarian Print*

S. J. Shrubsole Ltd.

43 Museum Street, London WC1
Tel: 01-405 2712
Tgms: Shrubsilvr London
Open Mon-Fri 9-5.30
*Fine antique English silver and old Sheffield
Plate for the discerning collector.*

*Spink & Sons Ltd.
25 Abchurch Lane, London EC4A 3DF
London EC4A 3DF*

Tel: 01-930 7868

Cables: Spink London W1
*Coins, Medals and Orders; Oriental, South East
Asian and Persian and Islamic Art; English
Pictures; Silver and Jewellery; Paperweights and
19th century Glass*

Stair & Company

120 Mount Street, London W1Y 5HB
Tel: 01-499 1784/1785
In USA: 59 E. 59th Street,
New York, NY 10022 and
in Los Angeles, California
*Fine 18th Century English Furniture, Works of
Art, and Chinese Export Porcelain.*

William Tillman Ltd.

30 St. James's Street, London SW1
Tel: 01-839 2500
*Fine English Furniture of the 18th and Early 19th
Century and Quality Reproductions of the Same
Period. Specialising in Boardroom and Dining
Room Furniture*

Johnny Van Haeften

13 Duke Street, St. James's,
London SW1Y 6DB
Tel: 01-930 3062
*Old Master Paintings, principally of the Dutch and
Flemish Schools*

William Walter Antiques Ltd.

London Silver Vaults, Chancery Lane,
London WC2A 1QS
Tel: 01-242 3248/9
*Specialists in antique silver and old Sheffield plate
throughout the world*

Louise Whitford Gallery

25a Lowndes Street, London SW1
Tel: 01-235 3155/4
*Late 19th and early 20th century Paintings,
specialising in Symbolist, Secessionist, Belle
Epoque, Orientalist, Exotic, Salon and
Academics*

Wildenstein & Co. Ltd.

147 New Bond Street, London W1
Tel: 01-629 0602
Cables: Navild, London W1
Telex: 267155 Navild G
*Old Master and Impressionist Paintings and
Drawings*

Williams & Son

2 Grafton Street, London W1X 3LB
Tel: 01-493 5751
*Fine Traditional English and European Paintings
from the 19th and 20th centuries*

Temple Williams

34 Abingdon Road, Kensington,
London W8 6AS
Tel: 01-937 4677 with answering machine.
*Correspondence only, Stock temporarily in store.
Fine Regency furniture, Works of Art,
Valuations*

Winifred Williams

3 Bury Street, St. James's, London SW1
Tel: 01-930 4732/0729
*Important 18th century English and Continental
Porcelain and Enamels, Collectors' pieces of
Museum quality*

Christopher Wood Gallery

15 Motcomb Street, London SW1
Tel: 01-235 9141/2
*Victorian paintings, drawings and watercolours,
sculpture, 19th and 20th century ceramics and
photographs*

JONI ANCILL INTERIORS & CONTRACTS*

West Sussex, Burnside Road,
Whitecraigs, Glasgow G46 6TT
Tel: 0141 829 1100

*Specialising in residential and commercial design of
residential and commercial premises offering a
wide range of the finest international fabrics and
furnishings.*

DAVID ASHTON-BOSTOCK, FIAL., ND.,*

21 Charlwood Street, London, SW1.
Tel: 01-828 3656

*Fine period decor and interior design, London,
County and abroad. Also specialist china, glass
and enamel restoration.*

ASPREY INTERIORS LTD*

165-169 New Bond Street,
London W1Y 0AR
Tel: 01-629 2608

*Fine interiors of the highest quality. Residential,
commercial and overseas projects.*

BILL BENNETTE DESIGN LTD.,

10a West Halkin Street, London SW1 8JL
Tel: 01-235 3735/3756

*International designers offering complete service
from structural alterations, specialist joinery and
decoration and furnishing.*

BLANCHARD FURNISHING LTD.,

178 Sloane Street,
London SW1X 9QL
Tel: 01-235 6612

*Interior designers and retailers dealing in fine
furniture and objects. Nurith Lowe antiques at
Blanchards, offering unusual antique gifts.*

RALPH BOWMAKER DESIGNS LTD.,*

17 Stratton Street, Mayfair,
London W1X 5FD.
Tel: 01-629 9903

Michael Borozdin Bidnell, BA. (Hons.),
MSIAD,
Ralph Bowmaker, MBID, MSIAD, IDDA.
*Partners experienced in domestic interiors to a
high decorative standard as far afield as
Australasia and the Middle East.*

JOHN BYROM DESIGN LTD.,*

18 Connaught Street, London W2
Tel: 01-262 8209
and

JOHN BYROM DESIGN INC.,
1728A Corcoran Street, N.W., Washington
D.C. 20009, U.S.A.
Tel: (202) 462 5548

*Specialists in interior designs for both residential
and commercial property.*

DECOR FRANCE LTD.,*

53 Albert Hall Mansions, London SW7
Tel: 01-589 8406

M. D. Lady Francoise Middleton.

*Fixtures, furnishings, decoration and design,
carpets, curtains, plumbing, painting from
Kitchen to Attic. From Jeddah to Jedburgh, we
will do it from planning to completion.*

FRAYLAND INTERIORS LTD.,

111 Power Road,
London, W4 5PY
Tel: 01-995 4753
Telex: 8814385 FRALND G

*International interior design, decoration,
refurbishment and restoration of period buildings,
chateaux, palaces and luxury apartments.*

GLYNN INTERIORS,*

92 King Street, Knutsford, Cheshire.
Tel: 0565-4418

*Interior decorators and furnishers serving the
North West. Own workshops. Luxury domestic
and prestige office work. Interior designer Glynn
Stockdale.*

CHARLES HAMMOND LTD.,*

165 Sloane Street,
London, SW1X 9QE
Tel: 01-235 2151
Telex: 917976

*Classical interior design and decoration and
contract service. UK and overseas. Exclusive
English chintzes and linens, handmade
upholstery.*

HOME DECORATING (WALLPAPERS) LTD.,*

83 Walton Street, London, SW3
Tel: 01-584 6111

*Importer of exclusive wallcoverings. We sell to
every section of the wallcovering market. General
public, design, contract, wholesale, embassies,
banks and palaces.*

HOWARD HOUSTON LTD.,

58 David Place, St. Helier, Jersey, C.I.
Tel: 0534-23673

*Fine interior design for private houses, prestige
offices and apartments. Worldwide.*

KEEBLE LTD.,*

13 Walton Street, London, SW3 2HX
Tel: 01-581 3676

*Established in 1668. Interior decorations, fabrics
and furniture. Lamps and mirrors.*

KENNEDY SUMNER LTD.,*

1 Anhalt Road, London, SW11 4NZ
Tel: 01-228 4121

*Fully comprehensive interior and architectural
design service including exclusive furniture design
by Kennedy Sumner Franklin.*

IAN S. LIEBER INTERIOR DESIGN*

32 Moreton Street, Pimlico,
London SW1V 2PD
Tel: 01-834 3355

*Large choice of fabrics/wallpapers, lighting,
antique and decorative furniture and objet d'art.
Also offers a design room remedy service.*

MANN & FLEMING LTD.,*

33 Sloane Avenue, London, SW3 3JB
Tel: 01-589 8476

*Specialist interior designer and decorator.
Estimates free.*

GEORGE RENWICK LTD.,*

1 Woodfall Court,
Smith Street, London, SW3 4EJ
Tel: 01-730 0125

and

GEORGE RENWICK MONACO,

La Panorama, 57 Rue Grimaldi,
Monte Carlo, Monaco.
Tel: Monte Carlo 509520

*Quality interior design and decoration for the
domestic and European markets.*

RORY RAMSDEN LTD, *

Tower Hill House, The Borage,
St. Peter Port, Guernsey.
Tel. 0481 20700

*Residential and commercial interior designers
working to a high standard in Europe.*

JO ROBINSON DESIGN LTD.,*

9 Redcliffe Square,
London, SW10 9LA
Tel: 01-373 4370

*A small firm offering a comprehensive and
personal interior decorating service with
individuality and style.*

SCARISBRICK & BATE LTD.*

111 Mount Street, London W1
Tel: 01-499 2043

*Fully comprehensive interior design and
decoration service available with a large choice of
international fabrics and wallpapers. Specialists
in historic building restoration to include structure
and furnishings.*

GEORGE SPENCER DECORATIONS LTD.,*

36 Sloane Street, London, SW1X 9LR
Tel: 01-235 1501/2

*Comprehensive worldwide interior decoration
service for houses, flats, offices and hotels.
Exclusive collection of chintzes and wallpapers all
available from Sloane Street showroom.*

TOWN & COUNTRY LTD.,*

2a Main Street, Blackrock,
Co. Dublin, Ireland.
Tel: Dublin 886935

*Interior designers and decorators. Complete
contracts designed and executed.*

TOYNBEE-CLARKE LTD.,*

95 Mount Street, London W1
Tel: 01-499 4472/3

*Operating internationally with 30 years'
experience on a design/supply/installation basis to
a very high standard.*

HUGH CLIFFORD WING,*

32 Chapel Street,
London SW1X 7DD
Tel: 01-235 3856

*International Consultant, Designer and
Decorator specialising in the classical. Private
residences. Boardrooms. Hotels. Restoration.
Works with clients, architects and builders to
agreed fee. Antiques. Fabrics. Carpets. Light
Fittings. Supplied. Reasonably priced. By
appointment only.*

* Denotes member of the I.D.D.A.

specialist suppliers & craftsmen

ANTIQUE FURNITURE RESTORATION

Michael Hedgcoe
Chobham, Woking, Surrey.
Tel: Chobham 8206
Fine Antique Furniture Restoration and Re-Upholstery by Craftsmen.

BRASS FURNITURE

Brass Construction,*
Red House Farmhouse,
Clanville, Nr. Andover, Hants. SP11 9JE
Tel: Chute Standen (026470) 232.
Custom made brass furniture, fittings & accessories. Also in chrome, stainless steel etc. Veneer. Handpainting. Mirrorwork and etched glass. Stock designs also available.
Contact Mr. Lance Thomson.

CERAMICS

Ceramic Consultants Ltd.,*
Rye Tiles, Rye TN31 7DH
Tel: 07973 3038 and
12 Connaught Street, London, W2.
Handpainted or printed wall and floor tiles. Colour matching to fabric and papers a speciality, plus co-ordinating lampbases, jardinières and bathroom accessories.

CHINA

Thomas Goode & Co (London) Ltd.,*
19 South Audley Street, London W1Y 6BN
Tel: 01-499 2823
Magnificent showrooms filled with fine china, crystal glass, silver, antiques, furniture, chandeliers & lamps. Cresting and glass engraving a speciality.

DESKS

The Desk Shop,
41 St. Clements, Oxford, OX4 4AG
Tel: 0865 45524
Specialist dealers and restorers of antique pedestal and partners desks. Copies made to commission. Releathering service, hand coloured skins used. Collection and delivery.

DOOR FURNITURE

Locks & Handles,*
Architectural Components Ltd.,
8 Exhibition Road, South Kensington, London, SW7 2HF
Tel: 01-584 6800

Specialist suppliers of craftsmen finished period door furniture and other architectural hardware.

FABRICS

J. Pallu & Lake Furnishings Ltd.,*
18 Newman Street, London, W1P 3HD
Tel: 01-636 0615
Suppliers of fine fabrics, wallcoverings and trimmings to the interior designer and decorator.

Warner & Sons Limited,*

7-11 Noel Street,
London W1V 4AL
Tel: 01-439 2411
Suppliers of printed furnishing fabrics including cottons, glazed chintzes and unions, many of which have related wallpapers; also woven fabrics including plain and textured weaves, damasks, brocatelles, velvets, moires, Madras nets and Nottingham lace. Specialists in the reproduction of traditional silk fabrics to special order.

FABRIC CARE SYSTEM

Fiber-Seal UK Ltd.,*
Weir Bank, Bray-On-Thames, Maidenhead, Berks. SL6 2ED
Tel: 0628 34281
Telex: 847591 UNIGIL G
Fiber-Seal, the ultimate in carpet and fabric protection. Licensed agreements available in UK and Europe.

REMOVALS & SHIPPING

Michael Davis Shipping Ltd.,*
111 Mortlake Road, Kew,
London, TW9 4AU
Tel: 01-876 0434 Telex: 928696
Specialist shippers and packers of fine art, household removal services, storage and all allied services available. Offices in New York, Los Angeles, Tokyo and Hong Kong.

Gander & White Shipping Ltd.,
21 Lillie Road, London, SW6 1EU
Tel: 01 381 0571

Specialist packers and shippers of antiques and works of art. International household removals. High security storage.

TEXTILES

Ebroplan Ltd (Hazel Bryant)*
No. 1, Three Kings Yard,
Davies Street, London W1
Tel: 01-499 7371
Agents for many high class American wallcovering manufacturers. McGuire Rattan/Rawhide furniture. Also we stock a host of beautiful fabrics, rugs etc. from the Orient.

UPHOLSTERY MANUFACTURERS

L. M. Kingcome Ltd.,*
304 Fulham Road, London SW10 9EP
Tel: 01-351 3998
Manufacturing upholsterers of made-to-measure sofas and armchairs. Interior designers. On-site cleaners of upholstery, carpets and curtains and licensed applicators of Scotchgard fabric and Scotchgard carpet protectors.

UPHOLSTERY & CURTAIN CLEANERS

Cleanrite,*
118-122 Acre Road,
Kingston Upon Thames, Surrey.
Tel: 01 549 7346
Fine and light coloured upholstery, curtain & carpet cleaners. Either in-situ or in our modern factory. Oriental and antique tapestries and carpets hand cleaned. Personal attention by fully trained staff.

*Denotes member of the I.D.D.A.

The Connoisseur Index to Advertisers

Adams, Norman	Inside Back Cover	Domergue & Company, Robert	46-47	Metropolitan Living Ltd.	ii
A la Vieille Russie	12	Donrose Galleries	56	Morgan Galleries Inc.	14
Allen Inc., Armin B.	56	Doyle Galleries, William	30	Nesle, Inc.	58
Arenski	29	Eldridge of London	31	Newel Art Galleries, Inc.	9
Arieta	2	Eustathiou	19	Orientations	62
Art & Legend	8	Fairfax Hotel	54	Phillips Auctioneers	33-44
Artex Ltd.	60	Fincrafted Homes	4	Phillips Ltd., S. J.	40
Ashkenazy Galleries	66	Florian Papp, Inc.	22	Rolex	7
Asprey & Co. Ltd.	55	Fortunoff	18	St. James's Tower	111
B.A.D.A.	v	Frankel Ltd., E. & J.	60	Shrubsole Ltd., S. J.	51
Berry-Hill Galleries	56	Garrard & Co. Ltd.	63	Sotheby's	67
Capo, Michael	32	Hansen Antiques, James M.	68	Sotheby's International Realty	1
Caro Gallery, Frank	48	Hirschl & Adler	28	Speelman Ltd., Edward	58
Chait Galleries Inc., Ralph M.	1	Hyde Park Antiques	10-11	Spurr Galleries, Jayne	20
Christie's	6	Jackson Square	46-47	Stair & Company	15
Classic Gallery of Sport	32	Jeremy Ltd.	57	Therien & Co.	46-47
Coe Kerr	16	John, C.	53	Thom Galleries, Frederick	20
Comenos	Inside Front Cover	Jordan-Volpe	24	Tiffany & Co.	8
Connoisseur - Address Book, The	viii-ix	Juarez Galleries, Gregg	20	U.S. Trust	64-65
Connoisseur - American Address Book	vii	Kennedy Galleries	Back Cover	Victoria & Sons, Inc., Frederick P.	17
Connoisseur - Editorial Indexes	58	Kentshire Galleries	23	Walters, J. & Co.	50
Connoisseur - Guide to Interior Design & Decoration	x	Klein, Frances	51	Wartski	25
Connoisseur - Specialist Suppliers & Craftsmen	xi	Love Galleries Inc., R. H.	21	Westbury Hotel	48
Crowther & Son Ltd., T.	59	Mallett & Son (Antiques) Ltd.	27	Westwood Marquis	61
Delomosne & Son Ltd.	54	Mauritshuis	21	Winfield Winsor Antiques	46-47
Die Kunst	vi	Mayorcas Ltd.	21	Woods, J. & Co.	45
Dominion Gallery	50	McGuire	21	Woods, J. & Co.	iv
				Woods, J. & Co.	60

Please note: Roman numerals show those advertisers that appear after the editor's notice.

OPINION

The Opinion page is for readers' comments, either on the contents of the magazine, or on activities and events in the art world. Please address your comments to the Editor.

The Traditional Craft of Engine Turning in London

Dear Sir,
It was with interest that I read your article in the November issue describing the S de Cartier range, in which you stated that only one man in Europe was capable of engine-turning the articles shown.

I believe this to be untrue. As the major engine-turners to the London jewellery trade we have built our name on our craftsmanship and the ability to carry out all types of engine-turning, including the difficult work you illustrated.

There are a dozen other firms in England who continue the traditional craft of engine-turning.

David Pledge, Pledge & Aldworth, London

Thomas Nast

Dear Sir,
I read with great interest your article on Thomas Nast in the November 1981 issue of *The Connoisseur*. I found it to be most informative and helpful, and thoroughly enjoyed reading it.

I wonder if it would be possible for you to send me a bibliography on Nast, or suggest where I might find one?

Carl Williams, M.D., Arkansas

The Editor replies: A copy of your letter has been passed to the author, Mary Flynn, who will doubtless try to help.

Apology

The October 1981 issue of *The Connoisseur* included an article by Charles Lockwood, entitled *Movie Memorabilia*. This featured movie posters from the collection of Steve Schapiro, who also supplied the colour transparencies used in the article. Because of an error, Steve Schapiro's name was omitted from the captions in the article. We regret this deeply, and should like to take this opportunity to apologise and to express our gratitude to Mr Schapiro.

Answers to Christmas Quiz

1a: Roland Penrose in his introduction to a catalogue of Edwina Sandys.

1b: The art critic of *The Tatler* on Christopher Wright.

1c: Terence Mullaly in the *Daily Telegraph*.

2: John Brealey, Conservator of Paintings at the Metropolitan Museum.

3: Not the Light Brigade, but an exhibition of works by Henry Moore.

4: Picasso's *Guernica*.

5: The exhibition *The Golden Age of Naples*.

6: The Chatsworth Poussin.

7: Armand Hammer. The Codex Leicester has been re-named Codex Hammer.

8: Hobbema's *Avenue at Middelhamis*.

9: His portrait of Jacob de Gheyn III was stolen from Dulwich for the third time.

10: Roy Miles, in aid of his UNICEF exhibition.

11: The client who brought in a live first World War bomb believing it to be a piece of armour.

12: A toilet-roll holder that played snatches of *Aida* as the paper was pulled.

13: Orpen's painting of *The Chef at the Hotel Chatham* is reproduced on the Royal Academy gift apron.

14: Agnews' Artemis and Thaw were accused of contravening bidding agreements law when they bought Algardi's bust of Antonio Cerri.

15: Marilyn Monroe's.

16: The Metropolitan Museum.

17: To provide a new museum for his collection of contemporary art (Museum Ludwig).

18: A cheese and pickle sandwich.

19: A yellow diamond at Sotheby's in April.

20: Christie's at the dispersal of the Strathallan Collection of Historic Aircraft.

21: Their appeal fund for £1.8 million for the purchase of the Chatsworth Poussin missed the target by £1.75 million, and the picture will now be shared by Malibu and Pasadena.

22: The Royal Academy exhibition programme, from *A New Spirit in Painting* to *The Great Japan Exhibition*.

23: The Tate Gallery—the Rauschenberg Show with a catalogue introduction by Michael Compton.

24: It was converted by Christie's into their new Amsterdam saleroom.

25: 222

26: By the sale of the contents of the World Museum, Tulsa, in September.

27: A tea-pot, for £14,800.

28: Altdorfer's *Christ taking leave of his Mother* was sold to the National Gallery with Christie's acting as agents. The price has not been disclosed but is claimed to be a record.

29: *The Mona Lisa*, stolen from the Louvre in 1911.

30: Barlaston Hall, a Palladian wreck sold for £1 by Wedgwood to Save Britain's Heritage.

31: Both failed to reach their reserve at auction.

32: Gwen John and Rodin, in an apparently serious biography by Susan Chitty.





A fine Sheraton mahogany breakfront bookcase of fine and proportionate

Circa 1790

Height 90"

Length 71 1/2"

Max. depth 16 1/2"

228.6 cms.

182.2 cms.

42 cms.

Norman Adams

Antique and Reproduction Furniture

Kennedy Galleries An important portrait by Thomas Eakins

Thomas Eakins
Portrait of Rebecca MacDowell
(Lady in White) c. 1908

Kennedy Galleries 40 West 57th Street (5th Floor), New York 10019 (212) 541-9600
Monday-Friday 9:30-5:30

JANUARY 1982 Vol. 209 No. 840 £2.00 \$3 USA

*The
British Museum's
New Look at
Egypt*

The Pioneer Tiffany Collection

*Jocelyn Burton's
Fantasy Fires*

*Fabergé's
London Branch*



DURLINGAME

FEB 16 1982

STAMPING



From our Historic Charleston collection, this dramatic reproduction captures all the intricate details of the original. Of particular note is the compass rose, inlaid in fine English walnut veneers. An



outstanding example of early Georgian design, with drawers bordered in a herringbone pattern and fitted with finely detailed brasses.

This Collector's Edition and many other Baker designs may be seen in the showrooms listed below with an introduction from your interior designer, furniture retailer or architect. You may also send \$4.00 for the Historic Charleston catalogue to: Baker Furniture, Dept. 108, 1661 Monroe Avenue, N.W., Grand Rapids, Michigan 49505.

Baker
Knapp & Tubbs

A North American Philips Company

Showrooms in: Atlanta, Chicago, Cleveland, Dallas,
Hartford, Houston, Los Angeles, Miami,
New York, Philadelphia, San Francisco, Troy and London



Rare Gilt Bronze Figure of Avalokitesvara,
Of the Tang Dynasty, A.D. 618-907
Height: 5 $\frac{3}{4}$ inches

RALPH M. CHAIT GALLERIES

ESTABLISHED 1910

12 EAST 56th STREET, NEW YORK, N.Y. 10022

Telephone 212 758-0937

MEMBER OF THE NATIONAL ANTIQUES AND ART DEALERS ASSOCIATION

ASHKENAZY GALLERIES



VLAMINCK, MAURICE DE (1876-1958) "The Mill" oil 23" x 28" (58.5 x 71 cm)/c. 1925/signed

Fine 19th and 20th Century Original Oils, Watercolors and Drawings by:

American 19th Century

Bierstadt, Albert
Cropsey, Jasper Francis
Ellshemius, Louis Michael
Millar, Addison T.
Symons, George Gardner
Wendt, William

20th Century

Albright, Ivan Le Lorraine
Burchfield, Charles
Dixon, Maynard
Francis, Sam
Gross, Chaim
Hassam, Child F.
Jenkins, Paul
Koerner, Henry
MacDonald-Wright
Moses, Grandma
Soyer, Moses
Soyer, Raphael
Steinberg, Saul
Stella, Frank
Stella, Joseph
Whittemore, William
Wilbapad, Fred

European 19th Century

Boudin, Eugène
Constant, Benjamin
Delacroix, Eugène
Diaz de la Peña
Dinet, Alphonse-Etienne
Dupré, Jules
Forain, Jean-Louis
Gerome, Jean-Léon
Gillot, Eugène-Louis
Guillaumet, Gustave Achille
Guillemet, Jean B.A.
Guys, Constantine
Harpignies, Henri-Joseph
Kaufman, Isidor
Le Sidaner, Henri
Luce, Maximilien
Makowsky, Constantin
Pascin, Jules
Pissaro, Camille
Redon, Odilon
Renoir, Pierre-Auguste
Rosati, Giulio
Signac, Paul

Styka, Jan
Thaulow, Fritz
Valadon, Suzanne
Vernet, Carl
Vernet, Horace
Vuillard, Edouard
West, Edgar E.
Wierusz, Von Kowalski

20th Century

Bombois, Camille
Braque, Georges
Brayer, Yves
Chagall, Marc
Domergue, Jean Gabriel
Dufy, Raoul
Dunoyer de Segonzac
Foujita, Tsuguhara
Gontcharova, Natalia
Kadar, Bela
Kisling, Moise
Larionov, Mikhail
Laurencin, Marie

Léger, Fernand
Lhote, André
Magritte, René
Mané-Katz
Manguin, Henri
Massana
Masson, André
Miro, Joan
Picasso, Pablo
Renault, Abel
Rouault, Georges
Rubin, Reuven
Survage, Léopold
Tchelitchew, Pavel
Utrillo, Maurice
Vlaminck, Maurice de

Latin American

Cuevas, Jose Luis
Friedeberg, Pedro
Galvan, Jesus Guerrero
Merida, Carlos
Rivera, Diego
Siqueiros, David Alfaro

114 NORTH CANON DRIVE • BEVERLY HILLS, CALIFORNIA 90210 • (213) 271-7777



"I have the simplest of tastes... I am always satisfied with the best"

Available in diamonds, rubies, emeralds, sapphires and other fine stones, in a full range of gem sizes and settings.

All GemLish jewelry is made with fine quality diamonds. For your nearest authorized GemLish jewelry store, call 1-800-850-1234.



To the trade



Give these two beautiful women a home.

NEWEL.

Newel Art Galleries, Inc., 425 East 53rd Street
New York, N.Y. 10022 (212) 758-1970

The largest and most extraordinary
antique resource in the world.

THE CONNOISSEUR

February 1982 Volume 209 Number 840

Cover: Red granite head from a colossal figure of a king, c1390BC, in the new Egyptian sculpture gallery in the British Museum. See page 93 for the article A New Look at Egypt. Photograph: Michael Nicholson.



The Connoisseur Interview: Sister Parish talks to John Siddeley	77
Gallery Scene: USA	78
Gallery Scene: UK	82
Gallery Scene: Europe	85
Gallery Scene: Far East	86
Art Focus: Behind the Scenes with the BBC	87
Book Review	88
Bon Vivant: The Exquisite World of Japanese Cuisine Susumu Takiguchi	90
A Votre Santé: Give it an Assisted Passage Patrick Grubb	92

A New Look at Egypt The British Museum's New Egyptian Sculpture Gallery Nigel Coates	93
The Visionary's Garden Albert Kahn's Edwardian garden in Paris Lynne Thornton	98
Fabergé's London Branch A new insight into Fabergé's activities in London Alexander von Solodkoff	102
Iolas in New York A portrait of the gallery and its owner Rita Mercedes	106
The Pioneer Tiffany Collector The rediscovery of Tiffany in America Alastair Duncan	108
Fit for a Queen The only way to travel on the QE2 Tania Luis	114

Investment File: Japanese Works of Art: a monthly guide to art investment compiled by Robin Duthy	117
---	-----

Designer's Choice: the Preston Phillips Apartment in New York John Siddeley	125
Playing with Fire Jocelyn Burton revolutionises stove design Vanessa Osborne	130
Federal Style Restored Richard Jenrette's impressive town house in New York Charles Lockwood	132
Reflections on English Slipware A new look at English 17th-century pottery Ronald Cooper	136
The Art of Understatement Interior design by Ian Lieber Ann Allestree	140
In Barbaric Splendour The remarkable Kiev torque Ann Farkas	143
John Ridley's Candelabrum An insight into Victorian Australia L J Jones	146
The Return of the Wheelman The Pryor Dodge bicycle collection Jane Merrill Filstrup	148
Great Estates The international real estate market June Field	152
Opinion: Readers' letters	

Editor-in-Chief: Thomas Hoving **Editor:** Paul Atterbury **London Office:** Editorial: Sue Bond, Anna-Mei Chadwick, Jonquil Phelan, Rakia Romanus **Art Direction:** Jim Bunker **Production:** Victor Haskell, Ed Cadman, William Clark, Alan F. Boxall **Publishing & Advertising:** Malcolm Barnes, Jean Carter, Judith T. Adda, **Managing Director:** Marcus Morris **Deputy Managing Director:** Terry Mansfield **The Connoisseur**, founded in 1901, was acquired by William Randolph Hearst in 1927 and is published monthly in Great Britain and the USA by the National Magazine Company Limited, England. National Magazine House, 72 Broadwick Street, London W1V 2BP. Telephone: 01-439 7144. Fax: 01-439 7145. **New York Office:** Editorial: Mary Flynn **Publishing & Advertising:** Guillaume Collin **Brinkos** 224 West 57th Street, New York, NY 10019. Telephone: 212 262 6518-9. Telex: Cosmo 423937. **correspondent:** Lynne Thornton **Far East correspondent:** Nigel Cameron **Second class postage paid at New York, USA.** **Printed in Great Britain, ISSN 0010-6275. (US PS 563-320) ©The National Magazine Company Limited 1982.**

The story of the magazine's history is told in a feature which has been running since the launch of the magazine in September 1901. With this issue the chapter in the history of *The Connoisseur* therefore comes to an end. During the last year the magazine has survived a difficult period of transition. It has had to prepare itself for the move to a new market and ultimately to a new country, without losing its traditional role as the magazine for collectors, and as a significant part of the international art market. There are those who have said that *The Connoisseur* is the one English work of art that should never have been granted an export licence, but they forget that the magazine was bought by William Randolph Hearst in 1927. In some ways *The Connoisseur* has always been a part of America, and so its move to a new life in New York may be the logical conclusion of the events that were set in train in 1927.

The March issue will be edited, produced and printed in America and so will herald the start of a new chapter in *The Connoisseur's* eventful life. Over the next few months, under the control of Thomas Hoving a new magazine will emerge, but one that will maintain the traditions of the last 80 years while reflecting better the meaning and nature of connoisseurship today.

John Siddeley

One of the greatest and most enthusiastic supporters of *The Connoisseur* during the last year was John Siddeley, the 3rd Lord Kenilworth. It is therefore with the deepest regret that we have to announce that John Siddeley died suddenly in New York on Boxing Day. He was a valued contributor, a loyal friend and a permanent source of help and encouragement that will be sadly missed. With the kind permission of his family, we publish in this issue John Siddeley's last articles for the magazine.

Pyms Gallery

Fine 19th and Early 20th Century Paintings and Watercolours

Marcus Stone R.A. (1840-1921)
'A Stolen Kiss'
Oil on canvas
Signed bottom left
Canvas dimensions: 60 by 28 inches

Exhibited: Royal Academy, 1894
no. 197
Illustrated: Royal Academy Pictures
1894, page 138

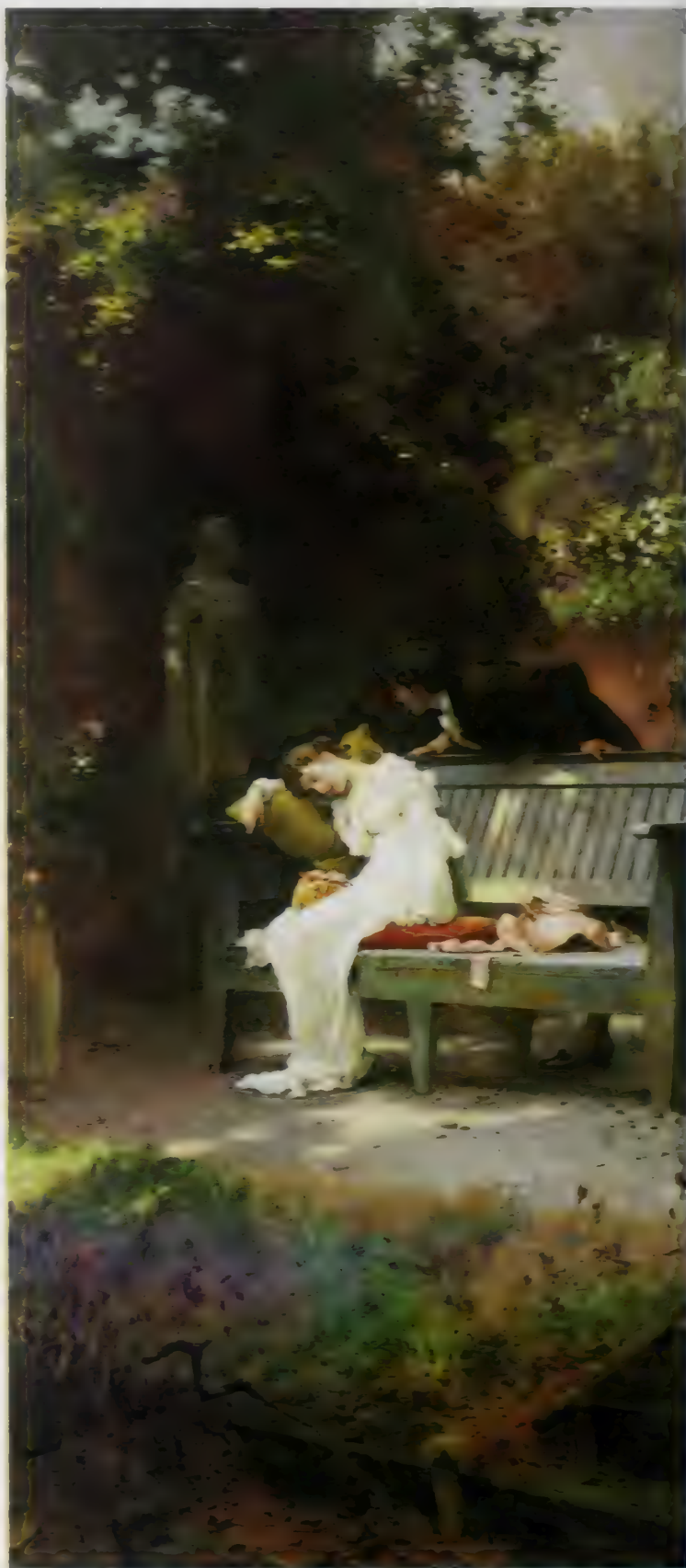
Contained in original carved,
gilt wood frame

... a nice young gentleman seems to be beginning a courtship by snatching a kiss from a damsel sleeping, or pretending to sleep, on a garden bench. It was only last year that, to the delight of his friends, Mr Stone married those very foolish young persons, his models of many years. Can it be that he has found a second pair of pretty fools whose amorous career he intends to illustrate in all its tender incidents?

The Athenaeum, May 19th '94, page 651

The third exhibit was called 'A Stolen Kiss', a girl asleep on a garden seat, while a youth, taking her unawares, steals the kiss that in her waking moments she might for the sake of propriety have refused him.

The Art Annual, 1896, page 24



13 Motcomb Street, Belgravia, London SW1

Monday to Friday 10a.m. to 6p.m. Telephone: 01-235 3050 Cables: Pymgart London SW1

MALLET

BY APPOINTMENT TO THE LATE QUEEN MARY



An extremely fine and important pair of George I styled walnut and parcel gilt side chairs with fine needlework drop-in seats; the chairs with gilt enrichment of acanthus leaves, shells and scrolls.

Formerly at Campden Ash.

English circa 1720.

Height 41" Width 22" Depth 17"

MALLET & SON (ANTIQUES) LTD., 40 NEW BOND STREET, LONDON W.1
TELEX 25072 CABLES: MALLETS ON LONDON W1Y 0BS and 11 BOND STREET 10

*A superbly detailed prisoner-of-war model
of the English ship Naiad.*

*The hull is constructed of planked bone,
whale baleen and ivory, the deck of
planked basswood and baleen. The rigging
is entirely of human hair, and the
figurehead is finely carved of ivory.*

In original condition throughout.

Length: 19 inches.

JAMES M. HANSEN

SANTA BARBARA

JAMES M. HANSEN 27 E. DE LA GUERRA / SANTA BARBARA, CALIFORNIA 93101 (805) 963-6827



Choose from the greatest collection of decorative arts in the world.

That's what we did.



In 1864, the Museum of Decorative Arts was founded in Paris to preserve the finest examples of French design.

Now Tiffany and Co. brings selections from this great museum's collection to life.

The original pieces were created during the 17th, 18th and 19th centuries.

Working from these originals, as well as from albums of period designs in the museum departments, we have edited pieces with one common attribute—uncommon excellence.

In the United States, the collection will be available exclusively at Tiffany's. In Paris, it will only be on sale at the Museum of Decorative Arts, which is located in the right wing of the Louvre known as the Pavillon de Marsan. (You've seen it on many a picture postcard.)

Why the most American of stores was chosen by a great French museum.

Founded in 1837 by young Charles Lewis Tiffany, Tiffany has made everything from swords for Civil War soldiers, to

a pearl necklace for President Lincoln to give his wife Mary, to a sterling silver bicycle for Lillian Russell. Tiffany's is an American tradition. Yet no other store in the world works with more craftsmen and artists around the world than we do. (Did you know that we design more than 80% of everything in our store?)



That's why we are perhaps the only store in the world capable of having the large and exquisite Museum of

Decorative Arts Collection produced.



This cut crystal bowl was designed about the time Baccarat re-opened after the French Revolution.

We don't know if it was actually designed for Baccarat, but we do know that only Baccarat could produce it today. The bowl is also beautifully priced at \$220.

We sought out the finest artisans in France for this first collection.



They represent a Who's Who of French design, the best French silversmiths working today, the most respected potters, glass-blowers, and china painters. Their work-

shops are able to maintain unusually high standards; their craftsmen are masters.

All of the artisans who had a hand in the creation of the Tiffany Museum Collection considered it an honor. On the back of each piece, you'll find their names along with the seal of the Museum of Decorative Arts and the name of Tiffany and Co.

It's an unprecedented collaboration. We invite you to visit Tiffany and Co. to view the results.



TIFFANY & Co.



NEW YORK FIFTH AVE. & 57TH ST. • TEL: (212) 755-8000 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS



A LA VIEILLE RUSSIE



751 FIFTH AVENUE, NEW YORK, N.Y. 10022 (212) 752-1727 ESTABLISHED 1851



Faberge



The
National
Antique & Art
Dealers
Association
America

ALVR



Silver by Robert Garrard

A silver gilt liqueur frame, Victorian, 1845.

Height 12⁷/₈ inches.



112 REGENT STREET LONDON W1A 2JL TEL 020 7632 1234

Jayne Spurr Galleries
18th and 19th Century English and French Porcelain of Superb Quality
201 North Fairfax Street • Alexandria, Virginia 22314 • Telephone (703) 548-6262



Worcester, Dr. Wall period c. 1765. Sir Joshua Reynolds and Two Quail Pattern Coffee Cups and Saucers.



JACKSON POLLOCK THE LAST SKETCHBOOK

LIMITED EDITION FACSIMILE AVAILABLE SPRING 1982

For further information, please write the publisher:

Johnson Reprint Corporation
Harcourt Brace Jovanovich, Publishers
757 Third Avenue, New York, N.Y. 10017

THE 1982 WESTERN HERITAGE SALE

For two days every spring, leaders in business, finance, ranching and the arts come to attend the world's most prestigious sale of registered Quarter Horses, Santa Gertrudis cattle, and fine art of the American West. Sponsored by John Connally, Joe Marchman and Louis Pearce on May 14-15, 1982 at the Shamrock Hilton Hotel in Houston, Texas.



John Stobart

"Charleston. The Celebrated Southern Port over the Rooftops in 1870"

19" x 28" Oil



To be included on the invitation list, please write or call:

WESTERN HERITAGE SALE

1416 Avenue K, Plano, Texas 75704 (214) 423-1500

Joseph Haskell (1808-1894)



Portrait of a Boy

oil on canvas,
24 $\frac{7}{8}$ x 19 $\frac{7}{8}$ inches
Inscribed on reverse:
Joseph A. Haskell/
pinxt May 3, 1844



Portrait of a Girl

oil on canvas,
24 $\frac{7}{8}$ x 19 $\frac{7}{8}$ inches
Inscribed on reverse:
Joseph A. Haskell/
pinxt July 4, 1844

These rare portraits of mulatto children were painted in the year Haskell moved from New York to Ann Arbor, Michigan.

Berry-Hill Galleries, Inc. 743 Fifth Avenue, at 57th Street, New York 10022 • (212) 371-6777

Cables BERRYHILL NEW YORK

Member of the Art Dealers Association of America, Inc.

Member of the National Antique and Art Dealers Association of America, Inc.



"The Billet Doux"
Otto Erdmann
1834 - 1905

Canvas size - 36 $\frac{1}{4}$ " x 28 $\frac{3}{4}$ " - cm. 77 x 73
Outside frame 43 $\frac{1}{4}$ " x 35 $\frac{3}{4}$ " - cm. 110 x 91

"In Toronto" Fine Paintings by recorded artists

Abby Altson, Constant Artz, N. H. J. Baird, E. C. Barnes, Chas. Baxter, E. P. Berne-Bellecour, Maurice Bompard, C. Bouter, A. de Breanski, Edgar Bundy, J. Chelminski, Ivan Choultsse, Vincent Clare, Philip Connard, R. A., Benjamin Constant, Pierre O. J. Coomans, T. S. Cooper, Auguste Daini, Henry Dawson, G. J. Delfgaauw, R. Desverraux, Wm. Dommerson, Dietz Edzard, E. Eichinger, Otto Eichinger, Otto Erdman, Paraj S. Fabijanski, Harry Fidler, Edouard Frere, Francois Gall, Edouardo Garrido, H. Goldthwaite, F. Goodall, A. M. Gorter, R. A., Paul Grolleron, Georges Haquette, W. Hendriks, J. J. Henner, Leon Herbo, G. A. Holmes, Bernard de Hoog, Paul Hugues, David James, W. G. F. Jansen, Wm. Lee-Hankey, Henry Lerolle, A. A. Lesrel, C. S. Lidderdale, J. C. Maggs, Constantin Makovsky, E. van Marcke, J. E. Meadows, Hans van Meegeren, Frans Moormans, M. Moretti, Charles L. L. Muller, Auguste Musin, C. M. Padday, H. H. Parker, Ernest Parton, J. Passmore, David Payne, James Peel, F. Roybet, Philip Sadee, J. Sanderson-Wells, Paul Schaan, Henry Schafer, J. B. Smith, H. Hughes Stanton, C. Stoiloff, J. Thors, W. H. Van der Nat, E. Walbourne, Robert Watson, Alfred C. Weber, Jose Weiss, Maurice Wilks and Florent Willems.

FREDERICK THOM GALLERIES

194 Bloor Street West
(just west of Park Plaza Hotel)
Toronto M5S 1T8, Canada
Telephone: (Area 416) 921-3522



From the era of elegance...

Old Sheffield Plate.

19" Epergne and Mirror plateau, 22" in diameter. Circa 1830. \$5,250.

Pair of 11" high candlesticks by Matthew Boulton. Circa 1810. \$1,200.



Fortunoff, the source

681 Fifth Avenue at 54th Street, New York City (212) 751-1100
Westbury, L.I. (516) 832-9000 Paramus Park, N.J. (201) 261-2000
Out of New York State call toll free (800) 228-2200

Worth more than their weight in gold



Even this actual 18th century scale, designed to measure accurately the gold content of coins, could not estimate the true value of these CORUM timepieces. Made with authentic gold coins, for instance the German 20 mark piece, the U.S.A. 20 dollars, the French Napoleon III 100 francs and the English George V £1, their value far exceeds the gold content. In fact, what they are really worth will only be evident as time goes by.

As fathers pass them on to their sons. From century to century. For their quality is measured in generations, not in years.

Les Spéciales de  **CORUM**
Maîtres Artisans d'Horlogerie
SUISSE

Les Spéciales de an unprecedented collection of distinctive models, created by CORUM's master craftsmen.
A feature that minds - now also available with an electronic quartz movement, and water-resistant.

14 Boulevard de la Gare - CORUM, 2301 La Chaux-de-Fonds, Switzerland.

JEREMY LTD.

255 KING'S ROAD, CHELSEA, LONDON, S.W. 3

Telephone: 01-352 0644
01-352 3127

Cables: (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100)

OPEN ALL DAY SATURDAY

Members of The British Antique Dealers' Association Ltd.

FINEST ENGLISH AND FRENCH FURNITURE



English: last quarter of the 18th century:

A very fine quality George III period Breakfront Bookcase of excellent proportions, executed in selected figured and faded mahogany, the cabinet being a secretaire:

Height: 97" - 2 m 47 cm.

Width: 63" - 1 m 61 cm.

Depth: 34"

AUCTION IN PARIS—NOUVEAU DROUOT
Tuesday and Wednesday 9th and 10th March 1982 from 11 a.m. to 2 p.m.

Collection E.P. NICOLAS



Sesterce of Gordian of Africa

ROMAN COINS

SILVER—BRONZE

Expert: M. M. Kampmann, 49 rue de Richelieu,
75001 Paris—Telephone (1) 296.50.48

Private viewing: from Tuesday 9th February to
Friday 15th March 1982.

Maison Platt, 49 rue de Richelieu, 75001 Paris, Every weekday
from 10 a.m. to 12 p.m. and from 2.30 to 6 p.m.
(except Monday)

Public viewing: Nouveau Drouot, room 5, Monday 8th March
1982 from 11 a.m. to 6 p.m.

Catalogue on request from Auctioneer's office or from the expert's
address price \$20.

Mes. AUDAP-GODEAU-SOLANET

Commissaires-Priseurs

32, rue Drouot, 75009 Paris. Tel (1) 77.67.68. Telex 642260 (AGS)

emer publicité

du 5 au 14 MARS 1982

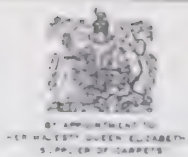
île de chatou près de PARIS FOIRE NATIONALE A LA BROCANTE

organisée par :

LE SYNDICAT NATIONAL
DU COMMERCE DE L'ANTIQUITÉ
ET DE L'OCCASION tél. 770 88 78
ACCÈS DIRECT R.E.R. CHATOU
Journées professionnelles
à partir du 27 février.



RARE AND DECORATIVE CARPETS
RUGS AND TAPESTRIES



C. John.
RARE RUGS LTD

70 SOUTH AUDLEY STREET
MAYFAIR
LONDON W1Y 5FE
Telephone
01-493 5288



11'6" x 7'11" (346cm x 248cm). Circa 1870.

*Image of the manifold art life
of past and present*

die Kunst
und
das schöne Heim



die Kunst
und
das schöne Heim



*The leading magazine for all connoisseurs
and collectors existing for nearly a hundred years.*

die Kunst
und
das schöne Heim

*always vital, judicious and topical. Reports on ancient art - modern art -
Ostasiatics - arts and crafts - graphic arts - architecture -
ancient and modern interior design - on auctions and exhibitions. Each issue
with excellent printed reproductions mostly in colour and English summary.*

Judge by yourself:

Ask for a free specimen copy and terms of subscription.



Verlag Karl Thieme P.O. Box 90 07 10 D-8000 Munich 90

HILMARTON MANOR PRESS



Art Reference Books

ART INVESTORS ANNUAL

1981

G. Schurr

yearly appraisal and price guide to XIXc & XXc European
ainters.
he appraisals give evaluation and trend for more than 3,500
tists. This New and unique information is vital to investors &
ollectors.
000prices compiled from major sales held in USA & Europe.
ext in French.

1981 edition 576 pages 230 x 160mm \$75

SPECIAL OFFER

1980 edition 512 pages 230 x 160mm \$65

1981 edition 576 pages 230 x 160mm \$75

1c Both editions \$120 (save \$20)

Biographical Dictionary of

MEDALLISTS

Coin-,gem-, and seal-engravers, mint-masters,
etc, ancient & modern with references
to their works.

B.C. 500 - A.D. 1900

compiled by

L. Forrer

This work is the most important single source of information on
commemorative medals and the artists who produced them.
Volume I is the reprint of the 1907 edition and has nearly 300
more pages than the original volume of 1902. This revised
volume should be in any complete set of the Dictionary, whether
original or reprint.

Vol I A-D 742 Pages

Vol II E-H 590 Pages

Vol III I-Maz 650 Pages

Vol IV M-Q 730 Pages

Vol V R-S 740 Pages

Vol VI T-Z 740 Pages

Vol VII Supplement A-L 570 Pages

Vol VIII Supplement M-Z 465 Pages

Complete Set 5,227 Pages

Single Volumes

\$725

\$120

HILMARTON MANOR PRESS
CALNE, WILTSHIRE SN11 8SB, ENGLAND
Telephone: Hilmarton (0249 76) 208

SILVER SILVER AUCTION RECORDS C. & S. Baile de Laperriere

A guide giving over 4,000 prices of British, American and
Canadian Antique Silver at Auction.

811 pages. 450 B/W illustrations. 210 x 155 mm.

2a	Volume I 1969/1970	\$35
2b	Volume II 1970/1971	\$55
2c	Volume III 1978/1979	\$60
2d	Volume IV 1979/1980	\$75

ENCYCLOPAEDIA BRONZES, SCULPTORS & FOUNDERS 1800 - 1930 Harold Berman

4a Volume I \$60
Introduction to Bronzes, Explanation of the words, signed,
listed, dated, numbered, etc. List of Founders'
Over 700 illustrations. Indexes.

4b Volume II \$75
Five reference sections. 1. Sculptors. 2 Founders. 3. Seals
4. Biographical Notes. 5. Facsimile Signatures. —
Over 1,000 illustrations.

4c Volume III \$80
Reference sections are as in Volume II.
Over 1,100 illustrations.

4d Volume IV & Index for the four volumes £38.00
Reference sections are as in Volume III.
Over 1,400 illustrations.

The following information is given for each of the 4,700
photographs. (if known).

1. Title of the Bronze
2. Name of Sculptor
3. Date of Cast
4. Country of origin
5. Patination
6. Height
7. Name of Founder

RACING TO THE SEA (Loggerhead Hatchlings)

- 8a Volume I, A biographical dictionary of more than 5,500 British artists active between 1900 and 1950.

Quarto, cloth bound. 368 pages \$42

- 8b Volume II, Over 1,000 further biographical entries. Also extensive record of the various exhibitions societies. 396 reference plates including many in colour.

Quarto, cloth bound. 280 pages. \$42

Royal Academy of Art 1796 - 1904

A. Graves

- 9 A complete dictionary in alphabetical order of all artists who exhibited, giving chronologically the list of their exhibits. First published 1905/6.

Octavo, cloth bound. 3,248 pages, in 4 volumes.

The set \$180

Royal Academy Exhibitors 1905-1970

The continuation of A. Graves work bring it up to 1970

10a Volume I A-CAR

10b Volume II CAS-D

10c Volume III E-HAR

10d Volume IV HAS-LAW

\$65

10e Volume V

\$65

10f Volume VI in preparation

Monographs of Victorian and Edwardian Artists 1830 - 1930

P. Nahum, Director of Sotheby's, Belgravia

- 11 This work provides an indispensable aid to dealers and collectors alike: covering nearly 4,000 monographs of over 2,000 artists working and exhibiting in Britain between 1830 and 1930

324 pages 240 x 185 mm \$55

Classified Directory of Artists Signatures, Symbols and Monograms H.H. Caplan.

New & Enlarged Edition

- 12 The most comprehensive directory of Artists signatures, symbols and monograms. Divided in 4 sections (a) An A-Z dictionary of artists by name with the appropriate signature and/or monograms/symbols. (b) Monograms only classified. (c) Illegible or Misleading Signatures. (d) Symbols. All sections are fully cross indexed

This new edition gives over 1400 additional monograms.

Size A4. Cloth bound 950 pages \$145

Dictionary of Victorian Engravers, Print Publishers and Their Works

Rodney K. Engen

- 13 This dictionary fills the long neglected gap in our knowledge of Victorian engraving by creating a record of nearly one thousand engravers, print publishers and their works.

Part I lists engravers in alphabetical order with bibliographical information and lists of their works.

Part II lists publishers, printers and printsellers of engravings in alphabetical order with extensive information about each one. Illustrated

246 x 189mm. 256 pages \$75

ENGRAVINGS AND THEIR VALUE

J.H. Slater

- 13a A reprint of the sixth edition revised and enlarged published in 1929 and long since out of print.

The book records alphabetically over 2,000 etchers, engravers and print-publishers - British, European and some American from the 15th to the early 20thc. It gives biography of artists, titles and sizes of major prints and their output, also some artist's monograms.

Original auction prices.

273x215 mm 708 pages Illustrated \$95

NEW BENEZIT IN 10 VOLUMES Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs

J. Benezit

- 5 This new BENEZIT in 10 volumes is the first completely new edition since the original one compiled circa 1910. It includes information on artists active up to 1976. The original entries have been re-written and up-dated by a team of scholars. With the addition of several thousand artists, there are now approximately 3000,000 entries. (Previous edition 165,000 entries).

This new edition in 10 volumes makes BENEZIT more than ever the world's most complete and up-to-date biographical dictionary to artists of all times and all countries. As in previous editions the text is in French.

10 volumes Benezit \$575

LES PETITS MAITRES DE LA PEINTURE VALEUR DE DEMAIN 1820-1920

Gerald Schurr

This is the only dictionary/price guide exclusively devoted to minor artists active in Europe between 1820 and 1920. The five volumes give biographies, and recent auction prices for more than 3,700 minor artists. There are nearly 1,500 illustrations of which over 140 are in colour. The artists are classified chronologically within each chapter. Volumes may be purchased singly as each is complete in its own right and fully indexed.

- 6a Volume I, 11 chapters - The Romantics, School of Lyon, Painters of the South of France, Minor Impressionists, Symbolists, Nabis-Fauve. \$70

- 6b Volume II, 14 chapters - Neo classical Artists, Landscape Painters, Animaliers, Marine, Impressionists of the early 20th Century. \$70

- 6c Volume III, 14 chapters - Battles and Historical Subjects, Portraits, Eastern influence, Still Life, Conversation Piece, Belle Epoque.

Index for the first three volumes. \$75

- 6d Volume IV, 14 chapters - Still Life, Post Impressionists, Early XXc Painters etc.,

Index for the first four volumes \$75

- 6e Volume V, 15 chapters - Romantics, Neo-classics, Historicals, Still-life etc., Index for all five volumes

Cloth bound 320x250mm. French text. \$85

THIEME BECKER

- 7 Dictionary of world painters from the earlier time to the XIXc (37 volumes)

Continuation by Hans Vollmer (6 volumes) covering the XXc Complete set (43 volumes) \$3,700

Text in German

**DICTIONARY
OF BELGIAN PAINTERS**
born between 1750 & 1875
P. & V. Berko

This dictionary gives a complete survey of Belgium painting

The **DICTIONARY OF BELGIAN PAINTERS** gives alphabetically detailed biographies of over 1750 artists of the period, listing also main works and museums where they can be seen. The dictionary has nearly 1,000 pages with 1,150 illustrations of which 250 are in colour.

Hardback, 250 x 190mm \$195

NEW EDITION
Pieter A. Scheen
**Lexicon Nederlandse Beeldende
Kunstenaars 1750 - 1880**

The standard work of reference for Dutch Painters. This new edition has been updated and enlarged and has now nearly 900 illustrations of which over 160 are in Colour, many in full page. Large 300 x 215mm. Cloth bound. 1000 pages \$250
Text in Dutch

DICTIONARY OF CONTEMPORARY ARTISTS 1981

This new annual includes all artistic disciplines (painting, sculpture, photography, ceramics etc.)

The 1981 volume has approximately 4,000 artists whose works were exhibited during the period November 1979 to November 1980.

Artists are listed alphabetically and the following information is given; nationality, discipline, media, date and place of birth, place of residence, date & place of study, representative and list of exhibitions of works during the previous twelve months.

The exhibition information is chronological and include dates, gallery name, place, exhibition title and catalogue details.

Index of artists by discipline and nationality.

1981 edition \$48

DICTIONARY OF WORLD'S NAIVE PAINTERS

Anatole Jakovsky

Each entry gives, biographical data, commentary about his work, complete list of exhibitions, bibliography, a reproduction of the artists works. Illustrated. Quarto Landscape, cloth bound. 650 pages \$125

The Shayer Family of Painters

B. Stewart & M. Cutten

An authoritative monograph devoted to this family of painters. Biographies, fac-simile signatures, list of works etc.

Nearly 100 photographs of which 7 are in colour
Case binding. 276x219mm \$75

HALLMARKS

Les Poinçons d'Argent
Tardy

Over 11,000 hallmarks for silver from all countries from the origin of hallmarking to the present day.

Text in French
120x160mm 560 pages \$25

Les Poinçons pour l'Or et le Platine
Tardy

4,000 hallmarks for gold & platinum from all countries from the origin of hallmarking to the present day.

Text in French
120x160mm 406 pages \$25

NEW EDITION
Horological Bibliography

Bibliographie Générale de la Métier du Temps
Tardy

19 The most complete horological bibliography listing over 10,000 books published in all languages

Cross index of over 500 technical headings.
Cross index for 470 geographical locations.

The first edition has been out of print since 1950. This second limited edition has been revised and enlarged
400 pages 250x165 \$95

HORLOGERIE

Dictionnaire Des Horlogers Français
Tardy

20 The most complete biographical dictionary of French clock and watch makers with over 24,000 names. List of gold and silver hallmarks. Geographical and historical indexes. B/W illustrations throughout the book. Text in French.

760 pages. Size 160x240mm \$120

PORCELAINE

Les Porcelaines Françaises
Tardy

21 The complete dictionary of french porcelaine "manufactures" Over 11,000 names and marks. Alphabetical list of "manufactures" - Museums - Marks.
Index of names. Text in French.

840 pages. Sizes 125x180mm \$48

Les Poteries et Faïences Françaises
Tardy

22 The complete dictionary of French "poteries and faïences" giving over 17,500 names and marks.
Geographical index of over 3,600 places

B/W illustrations throughout the book. Text in French.
2440 pages. Sizes 125x180mm. In three volumes. The Set \$120

OLD PEWTER. Its Makers and Marks in England,

Scotland and Ireland
Howard Cottrell

23 The definitive work on the subject with illustrations of all known marks and secondary marks of the old pewterers.

423 pages. 280 x 200mm \$135

Burke's Guide to Country Houses

This Architectural Series is expected to run to 8 volumes: a volume each for Ireland & Scotland and 6 regional volumes for England & Wales. Each volume will be an alphabetical dictionary of houses, with individual entries comprising architectural description and commentary, a brief history of the property and its devolution, any anecdotes and notes of interest concerning the interior, the garden, park, etc.

23a Volume I: IRELAND - Mark Bence-Jones Nearly 2,000 Irish Country Houses or properties of significance are dealt with in fascinating detail.

Size A4, over 300 pages
1,300 black & white illustrations \$65

23b Volume II: Herefordshire - Shropshire
Warwickshire & Worcestershire \$65

23c Volume III: East Anglia: Cambridshire - Essex - Norfolk
Suffolk. \$75

RACING TO THE SEA (Loggerhead Hatchlings)

Sporting Aquatints and their Engravers
Lt Col Charles Lane

Nine out of ten sporting prints are aquatints. Much has been written about the artists but the engravers have been sadly neglected, though it is their skill and craftsmanship that led to the publication of thousands of aquatint plates between 1780 and 1900. In this book there are biographies based on extensive original research and detailed catalogues of their sporting plates.
 29.5x23cm Cloth bound

24a Volume I 104pp text 14 B/W illustrations \$42
 24b Volume II 94pp text 9 B/W illustrations \$42

A Dictionary of British Steel Engravers
Dr Basil Hunnisett MN PhD FLA

25 The first book to assemble in a single volume the entire corpus of the British School of Steel Engravers of the 19th century. For dealers and collectors the book will be useful in helping to define the scope of the engraver's work, and in the case of the most prolific, some view is given of their engraving activities during their working lives.
 25.5x19cm 152pp Bound buckram cloth \$42

Seventeenth Century Marine Painters of the Netherlands
Col Rupert Preston CBE

26 First published in 1974, this book went rapidly out of print. It assembles in one volume the biographies, history, ship details, flags and bibliographical date of every known marine painter of the period.
 29.5x23mm 112pp text 96 Black and White illustrations
 Bound buckram cloth \$44

A Dictionary of British Marine Painters
Arnold Wilson Director, City Art Gallery Bristol.

27 Every known British marine painter from the earliest times to the present, with dates and essential facts.
 29.5x23cm 90pp text 96 B/W illustrations
 Bound buckram cloth \$44

MUSIC
The New
GROVE
Dictionary of Music & Musicians

28 The NEW GROVE dictionary of music & musicians, in 20 volumes, is the most complete musical reference work ever produced. It is, in effect, a dozen or more separate dictionaries brought together in one convenient format.

The NEW GROVE is at once a dictionary of composers, librettists, writers on music, terminology and forms, theory, analysis and psychology of music, orchestras, musical sociology, instruments, publishers, libraries, notation, folk music, jazz and popular music, musical institutions and collections.
 Over 3000 illustrations. Tables, technical diagrams, family trees, maps, instruments in performance, places, musical autographs, portraits.
 More than 16,500 biographies of composers, writers, publishers, instrument makers etc., from ancient times to the present day.
 Over 2500 music-type examples. Bibliographical entries.
 The set 20 volumes (15,000 pages) \$2150

GUIDE EMER
1981-1982
In 24 Countries Europe Leading
Antiques & Art Directory

29 Over 70,000 names & addresses listed by countries, towns, streets and classifications - with map sections.
 for: Antiques Dealers
 Antiquarian Booksellers
 Amateur Collectors
 Exhibitions, Fairs, etc.,
 Packers, Transporters, etc.,
 Picture Galleries
 Restorers, Trade Suppliers.
 200x145mm. 1,500 pages \$49.50

New Edition
INTERNATIONAL DIRECTORY OF ARTS
15th edition 1981/1982

30 For more than 30 years the INTERNATIONAL DIRECTORY OF ARTS has been the leading reference book of its kind. It lists in two volumes on approx. 2000 pages, more than 100,000 addresses, names, dates and facts on all spheres of Art, the fine Art Trade and Museum Organisations.

Volume I: Museums, Universities, Art Associations, Restoration Names.
 Volume II: Art and Antique Dealers, Numismatics, Galleries, Booksellers, Artists, Collectors.
 Within each category the entries are listed alphabetically according to countries, towns and names.
 Two volumes. 240x144mm. 2000 pages \$120

ORDER FORM

Please ring numbers for titles you wish to order
 All books are sent postage & insurance free.

1a	3	6a	7	10a	13	18a	23a	28
1b	4a	6b	8a	10b	13a	18b	23b	29
1c	4b	6c	8b	10c	14	19	23c	30
1d	4c	6d	9	10d	15	20	24a	
1e	4d	6e		10e	16	21	24b	
2a	5			10f	17	22	25	
2b				11	18	23	26	
2c				12			27	
2d								

I enclose cheque/P.O. for the sum of \$

Ins/AC/Nov/14/21 - 81

10/81

CREDIT CARDS
 Access -  - Visa  VISA
 Mastercharge/Mastercard - Eurocard

Please charge my credit card upon dispatch of the book(s)

Credit Card Account No.....

Signature.....

Name.....

Address.....

Post/zip code.....

Please return this form, completed, with remittance to:
HILMARTON MANOR PRESS
CALNE, WILTSHIRE SN11 8SB, ENGLAND.
Telephone: Hilmarton (0249 76) 208.

Verlag Karl Thiemeig P.O. Box 90 07 40 D-8000 Munich 90

ANDRÉ HARVEY BRONZE SCULPTURE

André Harvey Studio • Box 8 • Rockland Road • Rockland, Delaware 19732-0008 • U.S.A. • Telephone: (302) 656-7955

Bronze (*cire perdue*)

Walnut base

Length: 25½" (65.3 cm.)

Width: 11" (28 cm.)

Height: 4¼" (12.2 cm.)

Weight: Approximately
21 pounds (9.5 kg.)

From an edition of sixty bronzes

Signature, Foundry Mark,
Numbered, Provenance.

Please inquire directly by
telephone or mail, or
through selected galleries
Catalog: Ten Dollars by Mail

© André Harvey

RACING TO THE SEA (Loggerhead Hatchlings)

For better living the Germans now use
an old Italian word:

Ambiente

WOHNEN INTERNATIONAL

M 4855 F
DM 14,- 4/81



Frankfurt 33 Niederlande 16 Italien L. 7500 Luxemburg 1fr. 250 Österreich 108 109 Schweiz 1fr. 14 Spanien 160 600

Stadtwohnungen in Paris, München und New York • Abstecher ins Wendland und Piemont
• Ricardo Bofill – Architektur fürs dritte Jahrtausend • Landleben in Kent, auf Sardinien
und am Wolfgangsee • Johnsons Kristall-Kathedrale: Schmetterling aus Glas und Stahl

More information about this new Burda
publication is available.
Please contact: Burda Verlag GmbH,
Ambiente, Arnulfstr. 197,
D-8000 Munich 19, Germany.

The telling detail

Why the best hotels quite often have the smallest lobbies.

+ + +
Chicago's Tremont is a
case in point:
the hotel thrives on
understatement.

+ + +
"Ritzy" by definition.

There are those who think the Tremont has no lobby at all.

The desk, after all, is down the hall. There are no shops. The concierge, when she's not on duty, removes her phone. (Its noise might prove distracting to guests.)

The truth is, the Tremont does have a lobby. But since they won't take guests in wholesale lots—no conventions are allowed—it's not vast and awesome.

A stay at the Tremont, so experienced travelers say, has the flavor of a weekend at a country home.

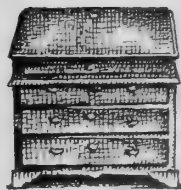


RITZ OF THE RITZ

And since no one's home has drugstores or newsstands in the lobby, neither does the Tremont. They'll happily get you anything from *Yachting* to the *Financial Times*, but they'll deliver it to your door, rather than sell it in the lobby.

The tiny lobby is the legacy of the legendary César Ritz. (A man, perhaps,

is legend when his name becomes an adjective.) Ritz made his name in grand hotels with windy lobbies. But when he built his own hotel on the Place Vendôme, he



THE DESK

made the lobby intimate. His name on the door, he reasoned, said more than an operatic foyer.

The lobby at the Tremont is very inviting. It contains a Queen Anne desk and several fine prints. But the important room—in a friend's house or a hotel—is your *own* room. Which is why the Tremont is proud that some of its *suites* are bigger than the lobby.

The Tremont

Home of the

100 East Chestnut, Chicago
(800) 621-8133 (508) 233-1900

The Whitehall
The Fairfax

FRANK CARO CHINESE ART



PORCELAIN GARDEN SEAT
Ch'ien Lung Reign (1736-1795)

41 EAST 57TH STREET, NEW YORK, N.Y. 10022
(212) PL 3-2166

A Heritage of Hospitality



Spend a "day in the country" viewing a treasury of English antique furniture, silver and decorative accessories. The Wakefield-Scearce collection is housed under one historic roof with the unique Shops of Science Hill and the charming dining room of the Science Hill Inn. Your day in this timeless setting is one not soon forgotten. Because of its elegance, its beauty and the kind of hospitality the South has perfected. Whether you are a casual visitor or a connoisseur, we anticipate your visit with pleasure.

Catalogue — \$5.00

HISTORIC SCIENCE HILL
SHELBYVILLE, KENTUCKY 40065
502-633-4382

DIRECT IMPORTERS OF BRITISH ANTIQUE
FURNITURE, SILVER, OLD SHEFFIELD AND
DECORATIVE ACCESSORIES

Member of the Art and Antique Dealers League
of America, Inc.



Wakefield-Scearce
Galleries
Incorporated

When in Montreal, Visit:

DOMINION GALLERY

International Contemporary Master paintings and sculptures
19th Century art
over 200 Canadian artists

1438 Sherbrooke Street West, Montreal H3G 1K4
Canada 514-845-7833 or 845-7471
Cable: Domgallery, Montreal

CHICAGO'S LARGEST ANTIQUE DEALER

featuring

FURNITURE

French, English, & Continental

SILVER

CHANDELIERS

PORCELAIN

BRONZES

DOROTHY DOUGHTY & BOEHM BIRDS

& MUCH, MUCH MORE ALL AT

ORIENTAL ART

Large & Varied Selection

PAINTINGS

CLOCKS

ART GLASS

BRIC-A-BRAC

Donrose
Galleries

751 N. WELLS CHICAGO, ILLINOIS

312/337-4052 MON.-SAT. 10-5

WHOLESALE & RETAIL

We are interested in purchasing worthwhile ART of all periods.

VISA & MASTER CHARGE

contemporary furniture, handmade
collectable, visit a McGuire showroom.
36-page, full-color booklet, send
\$10 to McGuire, Dept. C282, 38 Hotaling,
Union Square, San Francisco, CA 94111.

Other showrooms: New York, Chicago,
Miami, Tampa, Atlanta, Dallas, Denver,
Los Angeles, San Francisco, Portland, Seattle.
International: Belgium, Canada, France,
Great Britain, Greece, Italy, Switzerland,
West Germany.

McGUIRE

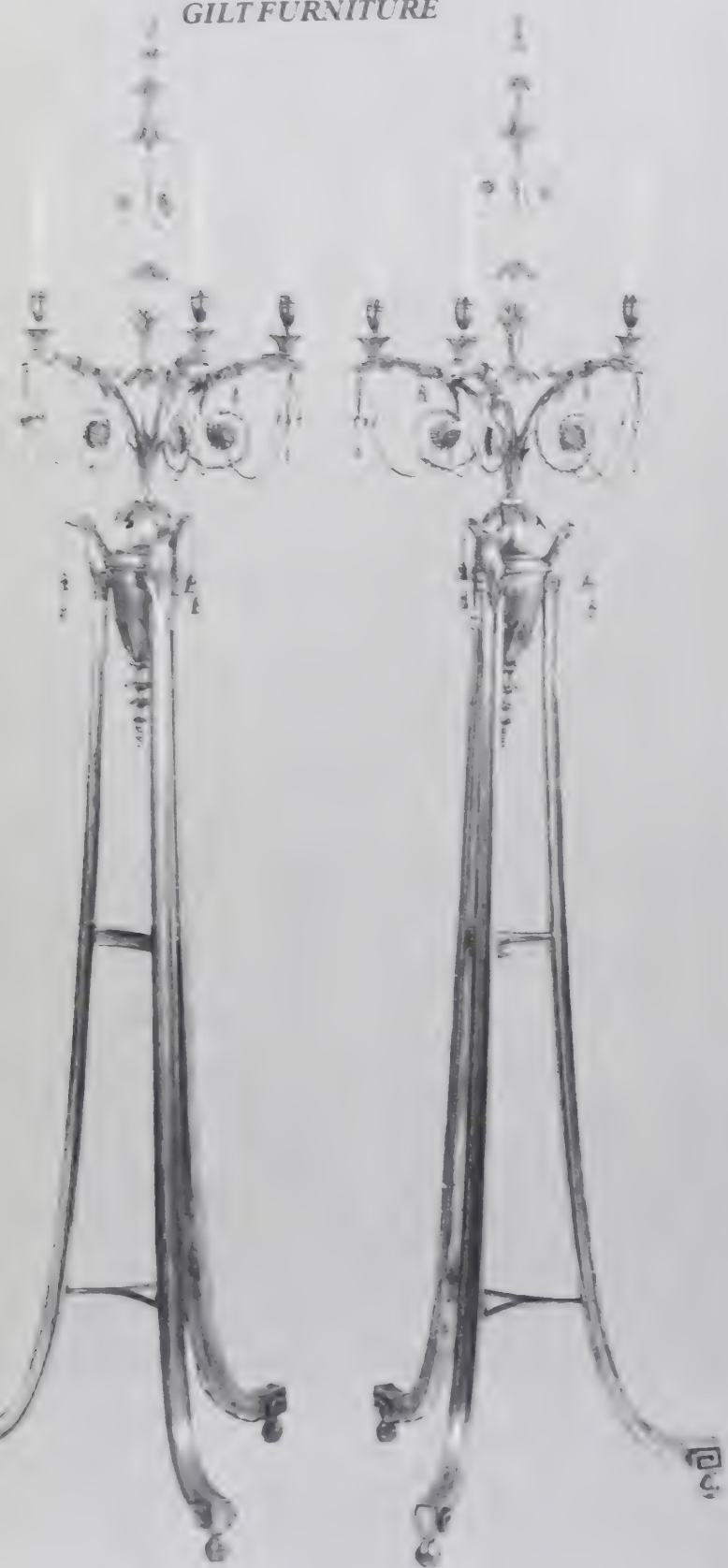


CLIFFORD WRIGHT

Antiques and Works of Art

PERIOD MIRRORS

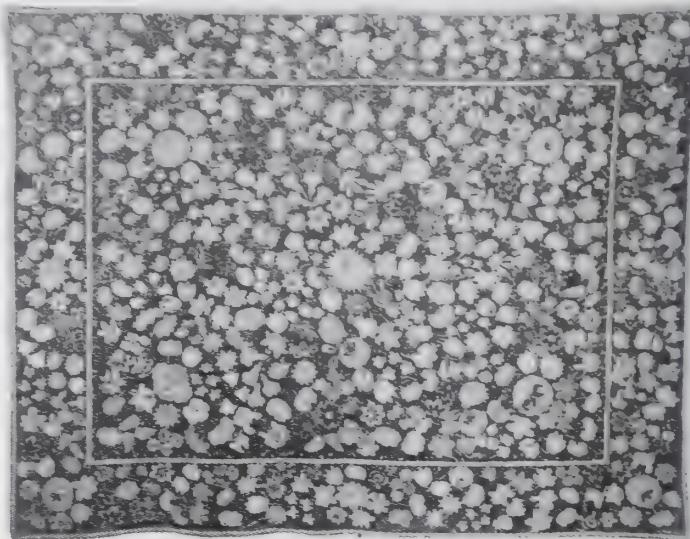
GILT FURNITURE



*A fine pair of George III Adam
period giltwood torchères, with
candelabra. Circa 1790. Height 80".*

Mayorcas Ltd.

Member of the BADA Ltd.



Fine and rare FRENCH Louis XIII period Needlework Carpet, second quarter of the seventeenth century, c. 1640; worked in wools and silks in colourful cross-stitch on canvas with an all-over pattern of various flower-heads and leaves on a senna-brown ground, the original border with complimentary pattern and colours, mostly in greens, blues, coral and ivory. Superb condition, measuring 8' 11" x 6' 11" (2.72 x 2.11m).

38 Jermyn Street St. James's
London S.W.1 Telephone: 01-629 4195

EDWARD SPEELMAN LTD

Old Masters

EMPIRE HOUSE, 175 PICCADILLY
LONDON W1V 0NP
01-493 0657

BLOND FINE ART

33 Sackville Street, London W1

Tel: 01-437 1230

BRITISH DRAWINGS
1910-1960

David Bomberg
Edward Burra
Anthony Gross
Gertrude Hermes
Roger Hilton
Cedric Morris

Bernard Meninsky
Paul Nash
William Roberts
Graham Sutherland
Edward Wolfe
Christopher Wood

and others

January 28 - February 20

Weekdays 10-6

Saturday 10-1

CHARLES II SILVER



A good set of six CHARLES II TREFID SPOONS, with ribbed rat-tail backs. Made in London in 1683 by John Smith. The stems are inscribed with the initials T.M. with C.M.A. beneath. Length of each spoon is 7 $\frac{1}{4}$ " and they weigh 7 $\frac{1}{2}$ ozs. in total.

Our London and New York collections feature antique silver of the highest quality and always include exceptional and rare pieces of interest to the serious collector

Our collection of Old Sheffield Plate is also one of the largest in the country.



S.J. SPENCE & SONS

LONDON 43 MARK LANE
Member of the L.A.S.

NEW YORK 100 EAST 54th STREET NEW YORK 10022 TEL 0101 212 75 38920
Dealers Association of America



Oak Hutch English early 16th Century. Height 30ins, Depth 18ins, Width 41½ins

EARLY FURNITURE
ORIENTAL AND EUROPEAN
WORKS OF ART

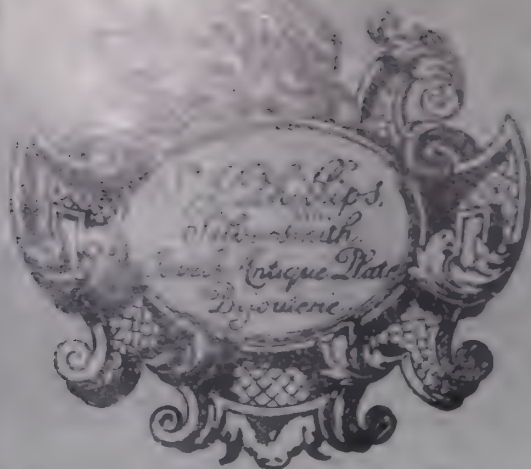
Barling
OF MOUNT STREET LTD.

TELEPHONE: 01-499 2858
CABLES: BARGRO LONDON W1

112 MOUNT STREET LONDON W1Y 5HE



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER

*Rare English and Continental Silver. Miniatures
Antique Jewels. Fine Snuff-Boxes*



Pair of William III silver candlesticks by
William Denny and John Bache, London, 1698.
Height: 5.625 inches.
Weight: 25.65 ounces.

Described by the Hon. COLLEGE OF THE MAJ. THE R. W.
THE ANTIQUE DEALER
in London.

Street.

1898

London

W. C.

The Grand Tour, Twentieth Century Style

In the eighteenth century, British nobles' sons went on a Grand Tour of Europe to broaden their knowledge of life and the arts. The tour could then take two or three years, was very hazardous and travellers were often prayed for.

Today, jets condense such tours to a few days and it is easy to experience the highlights of both British and Continental art based on luxury hotels cosseted by good wine and food. Early travellers like Robert Southey in 1795 were not so lucky: 'our dinner was fowl, fried in oil, and served up in an attitude not unlike that of a frog taken suddenly with a fit of the cramp'.

From London, flights are around an hour to Edinburgh, the Scottish capital. Edinburgh is a splendid Georgian city of 'windy parallelograms', as Robert Louis Stevenson, one of her 600 poetic sons, remarked. The tidy laurel-lined squares of the New Town, largely designed by Robert Adam, rise and fall over steep inclines from the top of which are glimpses of soft purpling hills backing the Firth of Forth.

Edinburgh has gentleness and gentility, spoiling with the comforts of yesteryear. Old castles and palaces become hotels; Prestonfield House, though central, is set in 13 wooded acres with peacocks and sheep herds. Here Bonnie Prince Charlie, Benjamin Franklin, Johnson and Boswell dined in the candlelit dining rooms with silver fireplaces. The five bedrooms here must be booked well in advance. Dalhousie House is a 13th-century castle hotel at Bonnyrigg, and Houston House, Uphall, is a tall white house linked to a smaller one known as the Woman House. Dating from the time of Mary Queen of Scots, it has an 18-hole golf course in its grounds. The Roxburghe Hotel in Georgian Charlotte Square is central for walking to the antique shops in the area for tweed and tartan bargains in Princes Street and the smart silver, bookshops, and men's tailors in George Street. The hotel in the off season runs Jean Brodie weekends with visits to art galleries, copies of the novel in the rooms and vintage car tours of the new Town.

Edinburgh elegance can be seen in Holyrood Palace, and traditional crafts still alive are well set out in the 17th-century Acheson House off the Royal Mile (Canongate, High Street and Lawnmarket), and in another same period setting, Lady Stair's house, are memorabilia of Robert Burns, Sir Walter Scott and Robert Louis Stevenson. Below John Knox's house in the Royal Mile, Kinloch Anderson, kilt

makers to the royal family, sell colour-matching tweeds and knitwear, silver wine goblets, cutlery and jewellery. From mid-August to mid-September a festival of music and theatre is held each year.

Oxford's dreaming spires make a central focal point for tours of stately homes including birthplaces of George Washington (Sulgrave Manor near Banbury) and Winston Churchill (Blenheim Palace, Woodstock). Stratford and Warwick are within easy visiting. Rather than stay in Oxford's bicycle-bunched narrow streets and confusing one-way system, enjoy some of the many good country inn and manor house hotels surrounding the city, including the Manor House at Weston on the Green, Lygon Arms and Dormy House, Broadway, the Bear at Woodstock, and Bell at Charlbury, a small pub-style place designed as comfortable overflow accommodation for shooting parties on a nearby estate.

Bookshops abound in Oxford – called by a bishop 'the poor man's public houses'. Blackwells dominate and house rare books in a room where once 16th-century Protestant martyrs awaited burning in the street below. But Oxford has an unruffled timelessness found strolling in the university park along the river Isis, in Christ Church meadow, the botanic garden (the oldest in Britain), through the stone quads, seeing the Ashmolean museum with its collections of Eastern art, or Christ Church picture gallery of old masters and drawings.

Manchester, England's second city, was once nicknamed Cottonopolis as a powerful textile centre. Its cotton exchange now houses a theatre and there is also an opera house and Library Theatre. Antique shops are in the King Street and Bridge Street area and art collections abound. The city art gallery in Mosley Street has paintings from the 16th century, the Grey collection of English pottery and the Assheton-Bennett collection of Dutch paintings and English silver. The Gallery of Modern Art in the Athenaeum, once a club, has paintings from Sickert to Hockney, sculpture, and graphics from 1900. Platt Hall, Rusholme, is an 18th-century mansion with costume and accessories since the 17th century; the Whitworth art gallery in the university has English watercolours from the 15th century, Japanese woodcuts, historic wallpapers, textiles and embroideries. The museum and art gallery at Peel Park houses the Lowry collection.

Manchester makes a gateway to visit the sweeping fells, John Peel hunting country, neat villages and lucky 13 lakes of the Lake District loved by the romantic poets. The various homes of Wordsworth including Rydal Mount can be seen. Hosts of golden daffodils immortalised in his poem are seen in the spring, and Leeming House Hotel, a Georgian house with 20-acre lakeside grounds on Ullswater, has a daffodil festival in April with period dishes and books by the poet are in any case placed in each room, as they are at Sharrow Bay, another excellent hotel with superb food looking down Ullswater. Miller Howe, run by John Tovey, is a house looking over sheep pastures to Windermere where Tovey occasionally runs cookery courses.

Old inns are plentiful, from the three-bedroomed National Trust-owned Tower Bank Arms near Sawry, featured in Beatrix Potter's *Jemima Puddleduck* and near the author's home, Wild Boar near Bowness with golfing facilities, and Old Swan at Grasmere, where Walter Scott and Wordsworth often called, with its lovely country-style dining room and traditional Lakes food. At Kendal it is worth visiting the Abbot Hall museum, half of which mirrors past Lakeland agricultural life and, in an elegant house, the family life of the rich with silver, old furniture and pictures by Romney, another local son.

Good air links make it easier to get to Pisa and Florence from London than from nearer Paris. From Pisa, as a change from Florence, a relaxing two days can be spent exploring the Lucca area. The Villa Principessa (named for Pauline Bonaparte) is a Renaissance villa hotel just outside Lucca with attractive grounds, garden pool and comfortable rooms below high green hills. A car is a great help here, and Alitalia has good jet-drive schemes.

One can start or end the tour with a look at Pisa's square of miracles with the leaning tower – far more dramatic in reality without ballustrades to hold you in – the baptistery, cathedral and cemetery. But Lucca is the charmer, encircled by 16th-century walls, shaded by trees and now supporting a road, the quickest way from one side of Lucca to the other, darting in through arched stone gates to a tangle of medieval alleyways across which the Filungo (long street) threads its way; the promenade spot in evenings. Off it is the amphitheatre. Roman in origin, it is now becoming an

artists' quarter. It underlines the Luccan habit of never discarding anything, particularly in architecture, and indeed many house-holders now strip off stucco to show they have a Renaissance building underneath.

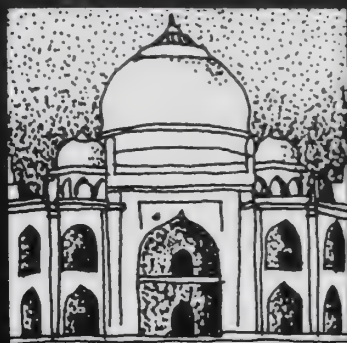
Lucca has 99 'active' churches, most with wedding-cake-tiered frontages of slender pillars white against the sky, of which San Michele is perhaps the most magnificent. Highlights along with museums rich in art treasures are the cathedral of San Martino with Renaissance tomb carving of Ilaria del Carretto by Della Quercia of 1405. San Frediano has a perspective curved mosaic over its portals, a simple Romanesque arched interior with elaborate carved two-tier font and Della Robbia medalion.

Outside Lucca are lovely country villas such as the Villa Mansi with English-style park, Torregiani, dating back to the 15th century, Marlia, and the Cenami-Querci villa at Saltocchio. A drive along the old merchants' way north from Lucca is a delight, through the Garfagnana valley where Shelley walked and wrote in the hills about Bagni di Lucca in the summer of 1818, with its high overhang of mountains and rushing trout streams bordered by an occasional medieval inn. Barga is a delight of a Tuscan village popular for summer stays in the narrow geranium and Della Robbia decorated streets leading up to the summit and church of St Christopher, dramatically bare and simple in Romanesque style with elaborately carved pulpit and 10th-century carving of Christopher carrying Christ over the altar. Barga has an 18th-century classic theatre, and every summer the opera school run by Englishwoman Gillian Armitage Hunt stages an international opera festival from July to mid-August.

Lisbon's centre seems little changed since its disastrous earthquake of 1755. Modernity is kept to the outskirts, and the walkable centre has buildings rising to russet roofs and divided by palm plumes set on hills flowing down to the artery of the Avenida da Liberdade with its black-and-white mosaic patterns and middle-of-the-road pavement cafés. The best view is from the fish restaurant terraces across the Tagus at Cacilhas. The oldest part is Belem with its tower and the Jeronimos monastery; its barley sugar architecture a perfect example of Manuleine style. Nearby are the museum of popular art and the royal riding school with its collection of carriages; the Pope's-like baroque chapels on

continued on page 32

TO SEE THE WORLD IS ONE THING.



APPRECIATING ITS TREASURES IS ANOTHER.

Through the knowledge, experience, and enthusiasm of the special Guest Lecturers that accompany every tour and cruise, Swan Hellenic give you a unique depth of appreciation of the treasures of the world. Our wide selection of Hellenic Cruises, Nile Cruises, Art Treasure Tours and Wildlife Safaris, all offer this unique benefit.

For your free full-colour brochure, return the coupon to: Swan Hellenic, 237 Tottenham Court Road, London W1 (telephone 01-636 8070).

**A deeper appreciation
of the world's treasures.**

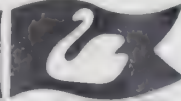
Please send me a free brochure

Name

Address

☐ Cruises

☐ Tours and Nile Cruises

SWAN 
HELLENIC

The Grand Tour, Twentieth Century Style

continued from page 30

wheels. One can stay out along this coast at hotels like the Estoril Palace with its golf facilities and courtyard gardens. In the city, an unusual and charming hotel is York House, Rua das Janelas Verdes 32, a courtyard-set quiet corner; a convent in the 17th century. The cheapest of its 46 traditionally furnished rooms are still those once used by the novitiates, and the hotel was once a haunt of writers and the English who wintered in Lisbon. The annexe across the road is in contrasting turn-of-the-century style. York House is in the same street as the national museum of ancient art in a former 17th-century palace. Contents include porcelain, including Indian Company china, Portuguese silver, and paintings; rather gloomy ones of martyrdoms and a good collection of 15th- and 16th-century Flemish works.

But the museum delight in Lisbon is the Gulbenkian Foundation in Praca de Espanha with art areas colour-coded giving sparkle to Roman glass, Persian panels or Chinese porcelain, and a goodly collection of paintings including works by Rembrandt, Gainsborough, Constable, Corot, Monet, Degas, Romney and Turner. There are concert halls in the Foundation and the Foundation provides funds for summer concerts played in a glass-walled hall next to the Estufa Fria ('cold greenhouse') in the Eduardo VII Park. This is an old quarry, now as calming garden, where student work and lovers meet on the little stone benches snuggled among the greenery to which the concerts are relayed. Some of Lisbon's churches are designated museums. São Roque, for example, has the magnificent chapel of St. John the Baptist, boasted the richest in Europe with lapis lazuli, agate, amethyst, Carrara marble, porphyry, jade and gilded bronze and silver adorning the altar and walls. And nearby is the Solhar do Velho Porto, a bar where 200 varieties of port wine may be sampled.

Helsinki is quite different; clean, cool and clinically designed of four towns linked by roads over bays and islands with a backing of pine forests which start at the airport. Kalastajatorpa Hotel ('the fisherman's cottage') on Lajalite Bay is modern with room blocks linked by underground orange and white tunnels. The rooms, restrained but luxurious in design, look out over the water and the birch trees, which are floodlit at night. Ten minutes from the city centre, the hotel is near Tapiola, the garden suburb, and Suomenlinna Island with its

over Finland. One can compare neo-classical town hall colour-washed in 18th-century shades reminding one of Leningrad in contrast with the Finlandia Hall and University of Technology designed by Alvar Aalto and Temppe-liaukio, a circular church hollowed down into the granite on which Helsinki is built.

Near this the Esplanade leads from ferry jetties and open-air market with wonderful fish for sale to the commercial centre. The shops show off the best in Finnish design; Arabia and Marimex among them. Harbour boat trips can be taken in the summer or coastal boat to Porvoo to see timber houses; to Ainola, the home of Sibelius; or Haolenniemi, the home of Pekka Haolonen, the master of classical Finnish landscape painting. One of the most unusual and fascinating spots to visit and even stay in is Hvittrask, about 40 minutes from the city centre connected by public bus. The house complex was built in 1902-4 by three leading architects, Eliel Saarinen, Herman Gesellius and Armas Lindgren. Saarinen later worked in the States, creating such edifices as the Cranbrook Institute, Michigan, St Louis Arch and the technical centre for General Motors in Detroit.

Like their friend Sibelius, they took inspiration from the forests, lakes and stones of Karelia. Hvittrask is a detailed work of art from stove doors to cellar hinges. It acted as a meeting point of artists. Sited on a bluff above a clear lake, with beach and sauna in a 'pleasure cottage' alongside which visitors may use, there are 35 acres of grounds studded with modern sculpture. The houses have been restored as they were when lived in and Sibelius visited. Works by today's artists are also on sale. Leading off the main house museum is a suite like a mini-house which can be rented at any time of year and sleeps six, or rooms in the eaves can be rented singly. The rental includes substantial Finnish breakfast and the suite has its own sauna with sitting room in the former poker room. Meals can be cooked in the kitchen or sent across from the delightful restaurant.

Carol Wright

GUIDE EMER

IN 24 COUNTRIES
EUROPE'S LEADING ANTIQUES
& ART DIRECTORY

Over 70,000 names and addresses
listed by countries, towns, streets and
classifications – with map sections

For: Antique Dealers
Antiquarian Booksellers
Exhibitions, Fairs
Flea Markets
Packers, Transporters, etc.
Picture Galleries
Restorers, Trade Suppliers

Please send me the new Guide Emer 1981/1982.
I enclose cheque/P.O. for the sum of £17.50 (UK
only), \$49.50 (Overseas). Post and Insurance Free.

Charge my credit card No. _____

Signature _____

Access ☐ Visa ☐ Mastercharge/Mastercard ☐
Eurocard ☐

NAME _____

ADDRESS _____

Please return with remittance to Sales Department:
Hilmarton Manor Press, Calne, Wiltshire, SN11
8SB, England. Telephone: Hilmarton (0249 76) 208

Advertising Department: G. Gillingham
4 Crediton Hill, London NW6 1HP.
Tel. 01-435 5644.

Sotheby's

Los Angeles

A week of Special Auctions

Thursday 25th February 1982

and following three days from 12 noon to 5pm

Furniture and Decorative Arts, Fine Oriental Works of Art



A pair of Regency carved giltwood girandoles commemorating Lord Nelson's victory at the battle of the Nile, c. 1800-05, 300 cm. high, 124 cm. wide.

A pair of German rococo carved deal consoles with Sienna marble tops, c. 1745, 85 cm. high, 165 cm. wide, 79 cm. deep.

Monday 1st March at 1.30pm

Near and Far Eastern Rugs and Carpets, Vol. I.

and at 7.30pm

English and American Furniture and Decorations, Vol. I.

Tuesday 2nd March at 7.30 pm

French and Continental Furniture and Decorations

Wednesday 3rd March at 1.30pm

American, Continental and English Silver, Vol. I.

and at 7.30pm

Art Nouveau and Art Deco, Vol. I.

Thursday 4th March at 1.30pm and 7.30pm

Fine Oriental Works of Art, Vol. II.

Catalogues sold in two separate volumes:

Volume I: Furniture and Decorative Arts \$12 at the Gallery, \$14 by mail, \$16 overseas

Volume II: Oriental Works of Art \$8 at the Gallery, \$10 by mail, \$12 overseas.

Order by sale no. 331 and volume number with cheque enclosed.

Sotheby Parke Bernet Los Angeles,

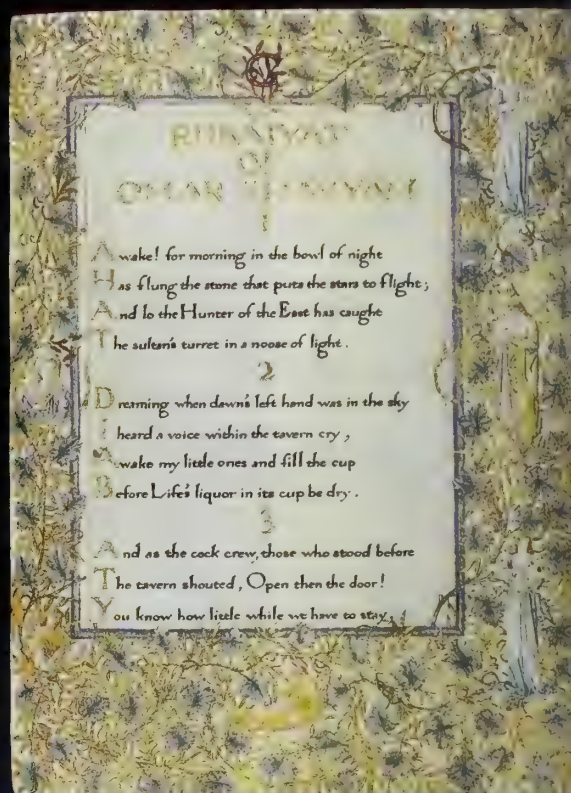
7660 Beverly Blvd., Los Angeles, CA 90036. Tel: (213) 937-5130

Specially selected for the readers of *The Connoisseur*

A Romantic Victorian Illuminated Manuscript

THE 19th century designer, poet and entrepreneur William Morris deeply admired the work of the medieval illuminators and in 1872 wrote and decorated his own manuscript using Edward FitzGerald's translation of *The Rubáiyát of Omar Khayyám*. Morris gave this unique work to Georgiana, wife of his friend the painter Edward Burne-Jones, who eventually presented it for safekeeping to the British Library. Phaidon Press has prepared a full-colour facsimile which also reproduces Morris' original binding in gold-blocked morocco and Lady Burne-Jones' letter telling how the book was made.

Published in a limited edition of 850 individually numbered copies, the facsimile (160 x 115 mm., 6½ x 4½ in.) has a slipcase covered with a Morris pattern paper. It is available as a special offer to our readers for £45.95 (\$88) including postage and packing.



This offer is only open to readers living in Great Britain including Northern Ireland and the USA and remains open until 31st May 1982. To order please fill in the coupon below and send it with payment to: The Connoisseur, The Rubáiyát of Omar Khayyám, Offer No 4, P.O. Box 6, Kettering, Northants NN15 7HE, England. The book should be received within 28 days of receipt of order for U.K. readers, eight weeks for U.S.A. readers. Coupon not needed for repeat orders. If you are not entirely satisfied please return within 7 days of receipt, with a covering letter, and your money will be refunded in full. We cannot be held responsible for returned goods lost in transit. U.K. readers can take advantage of our new phone-in service! Access/American Express/Diners Club/Barclaycard/Trustcard holders may order direct during office hours by telephoning 0536 511755.

Offer No. 4	Price	No. Required
The Rubáiyát of Omar Khayyám	£44.95 \$88	

I enclose a crossed cheque/PO value £ made payable to The Connoisseur.
Please debit my Access/American Express/Diners Club/Barclaycard/Trustcard No

Name Mrs/Mr/Miss

Address

Postcode

Daytime Telephone Number

Signature

Post coupon and payment to National Magazines,
The Rubáiyát of Omar Khayyám,
Offer No. 4, P.O. Box 6,
Kettering, Northants
NN15 7HE, England.

Sotheby's

New York

Wednesday, 10th March 1982
and the following day

Russian Works of Art

including Russian and Greek Icons, Russian enamels, silver, porcelain bronzes and works of art by Carl Fabergé.

On view from Thursday, 4th March



Russian Icon, *In Praise of the Mother of God*, Moscow, second half 15th century, 11 $\frac{3}{4}$ x 9 $\frac{1}{2}$ inches (29.8 x 23.6cm).

We are currently accepting property for our spring auction of Russian Works of Art. Illustrated catalogue available at our London galleries, Sotheby Parke Bernet & Co., 34-35 New Bond Street, London W1A 2AA. Catalogue also available by Mail. To order, request sale no. 4818Y and send \$13 to: Sotheby's, Dept. CON, P.O. Box 5083, FDR Station, New York, NY 10150. We can only accept a cheque, bank draft, or money order denominated in U.S. dollars and payable by a U.S. bank. All other forms of payment will be returned.

Enquiries: Gerard Hill or Harriet Madoff, (212) 472-3619. Telex: 232643 SOL UR.

Sotheby Parke Bernet Inc.,

114 15th Avenue, New York 10021.

MORGAN GALLERIES Inc.

6266 Hwy 290 W.

Austin, TX 78735

512-892-0946 — 288-3062



Sharp (1859-1953) "Squaw Winter", Oil, 17½ inches × 25½ inches, N.A.
inscribed on reverse: "Painted Near Custer Battlefield," signed "Joseph
y Sharp."



E. Irving Couse (1866-1836) Oil, 16 inches × 20 inches, N.A.

are interested in the purchase or consignment of fine

er artists available:

Guy Wiggins
George Phippen
Gollings
F. Harman
O. Wieghehorst
G. Sindow
C. Hulings
E. Sloan



F. Tenney Johnson (1874-1939) "Through the Foothills", Oil on Board
20 inches × 24 inches.

Also inscribed on reverse: "From Mrs. Tenney (Vinnie) Johnson 1947."
Provenance: Mrs. F. Tenney Johnson
Daniel Burnham

Sister Parish talks to John Siddeley

Mrs. Henry Parish in photographs looks quite different to 'Sister Parish' in person. The photograph reminds me of a rather carefully composed 18th-century oil painting: the reflection in the glass, the lighted candle in the sconce, the chink of light showing a corridor through the plain unpanelled door and in the background a tester-bed with quilted coverlet. All dutifully set. Change the Pekinese for a baby and you might have *Juliet and Nurse* or some other effective title.

'Sister Parish' as a person is forthright, exacting and suffers no fool gladly. I suspect she likes people to be in awe of her and her staff to be fearful of her. When I went to the offices of Parish-Hadley for my interview I was very conscious of my frailties as a shorthand reporter and that my request for pauses and a repetition of phrases would be tiresome.

'I was 'Sister' Parish because I had four brothers', a slightly disdainful look as though I should have known the answer already or asked her secretary. 'It caused so much trouble because I was christened Dorothy but 'Sister' it was and 'Sister' it is by everyone including my children'. 'Sister' is a perfect name for Mrs. Parish and I imagine she can hand out some very nasty medicine when necessity requires it.

I was a few minutes late when I went to see her and elevators are notorious for making one even later, but her secretary told me there was nothing to worry about as Mrs. Parish was on the telephone. She soon appeared from around a corner, there was a hurried good morning and we went back towards the elevator. As we were standing waiting for it Mrs. Parish turned to the girl on the reception desk and said 'The moment Mr. Hadley arrives he



must 'phone Mrs. A . . . but tell him to take two valium first'. It sounded like a line from an updated version of *The Little Foxes*. Whatever Mrs. A . . . had in store for poor Mr. Hadley could not have been pleasant but I did not have the temerity to ask. The elevator arrives, we sail in. Everyone says good morning to her: there is almost a hint of a curtsy from one of the younger girls. A hurried good morning in reply and we arrive at our destination on the next floor. I follow her into a pretty room. It typifies the Parish-Hadley look. Cream vinyl floor, a pink cotton print on the walls and three small chairs, an English chintz covers the tufted sofa, and a table complete with tablecloth. A pretty living room atmosphere. Feminine and cosy. No private person could create the same effect and it is largely Mrs. Parish who has achieved the 'look'.

Mrs. Parish sits back on the sofa and I perch on one of the small chairs with a tray on a stand between us. 'I find decorating so difficult to explain. I can't be informative. I am an old tired lady who'd like to retire but if you've worked for 53 years from 8.30 in the morning until 5.30 in the evening . . .' her voice trails off and I tell her that, quite frankly, I just did not believe her. There is a vestige of a smile, her hands are expressive. 'There's so much to do'. I suggest that decorating can be very tedious and am given a sharp look which I choose to ignore because having been in the same business for 32

years I know that it can be very tedious, especially the client bit. 'I would have liked to learn book-binding. And travelling - I have never travelled enough. Now gardening. Gardening is my favourite thing. I have a lovely place in Maine. I love it most in the world. It's not a grand English garden - and how exquisite they are - it's a garden by the sea. A New England house with a picket fence and what we call a porch.' As far as I know we call it a porch too. 'There's wicker furniture and everything potted you can think of - everything that smells - jasmine, honeysuckle, nicotina'. I enquire about the house and the way it is decorated. 'I prefer to live alone' is the answer. 'I have a wonderful Maine native woman who really doesn't care if there's one or twenty for lunch, she buys local food and there's my vegetable garden. You see I have three children and ten grandchildren who each probably have a friend so that's 23 to feed during the holidays'.

'Sister Parish' is now more relaxed and chatters away about her garden and so when I ask how she became a decorator instead of changing the conversation and ignoring my question she changes position instead and asserts that she became a decorator through force of necessity. 'It was the year of the crash. My husband's job was reduced and we already had one baby'. I do a quick piece of mental arithmetic and come to the conclusion that it is 50 years and not 53 that she has been in business so Mrs. Brown beats her by seven years and not four. I do

not tell her this because she has rather proudly admitted that she cannot write, spell or draw. 'It was Christmas Eve, I just died there and then but quickly pulled myself together, after all what else could I do? So I decided to start as a decorator and was on my own until Albert Hadley came and joined me.' There is a pause, the years roll back and Mrs. Parish seems to grow younger.

'We were living in Farhills, New Jersey. It was a prosperous countryside of young marrieds. There was a shop to rent at 35 dollars a week. I'd heard of things called wholesale and so I went to New York and looked through the telephone directory and then went to the listed buildings and searched on the board for the executive offices'. There is a delicious smile as though we were conspirators. 'On the Wednesday after Christmas there was a sign announcing Mrs. Henry Parish and that was it. The young marrieds preferred to come to me rather than go to New York. The war came, well, I came to town and closed Mrs. Henry Parish in the country. That was 1941 and there was this group of young girls called Budget Decorators. After six months I found myself doing most of the running about and so thought if I had to do this sort of thing I might as well do it for my own benefit. I was on my own again at 22 East 69 where I remained until 1980'.

Albert Hadley was trained at McMillen where Mrs. Brown still reigns supreme in her early nineties and has been in business longer than her friend and competitor.

Parish-Hadley employ between 25 and 30 people 'Yes, we are very busy but then we have to be to keep everyone busy'. The eye is still very clear and honest. I am dismissed because I feel that I have asked enough. Some questions have been answered, some not noticed, others ignored. I have been in the presence of a very talented decorator. If she does not know from where her talents stem there is a good expression from the North of England which says 'brute force and bloody ignorance'. Mrs. Henry Parish has force and her pretended ignorance is bliss.



Fernand Léger

Until 28 February 1982
Albright-Knox Art Gallery
Buffalo, New York 14222

Fernand Léger (1881–1958), one of the major figures in the development of 20th century art, is said to have succeeded in 'incorporating the modern world into his art to a greater degree than any other member of his generation.'

Emerging as an artistic personality in the years 1908–9,

Léger exhibited at the Museum of Modern Art in New York and The Art Institute of Chicago in 1935. Stimulated by the spirit of America, which he came to understand more than any other of the exiled artists, Léger's work was profoundly influenced by his new home. This major Léger retrospective is the first to be organised in the United States in 20 years and includes 76 paintings, many seen in America for the first time. Among the works

(Above)

Fernand Léger. Les deux soeurs, 1935, 63¹³/₁₆ × 44⁷/₈ inches. Collection Staatliche Museen Preussischer Kulturbesitz, Nationalgalerie, Berlin.

are *Village corse au couchant, 1905; La lecture, 1924, and Adieu New York, 1946, from the Musée National d'Art Moderne, Paris; Composition à la feuille, 1927; Adam and Eve, 1939, from the Musée National Fernand Léger.*



(Above)

Metallic mirror with Egyptian figure, from Semina. Early to mid-Dynasty 18. Height: 22.5 cm. Width of disk: 12.2 cm. Museum of Fine Arts, Boston, from Harvard University, Museum of Fine Arts Expedition.

**Egyptian Living,
1805 – 1558 B.C.**

3 February – 2 May 1982
Museum of Fine Arts
465 Huntington Avenue
Boston, Massachusetts 02115

More than 400 treasures from everyday Egyptian life as it existed 3,500 years ago premiere in this major travelling exhibition organised by the Museum. In the words of Edward Brovarski, Assistant Curator of Egyptian and Ancient Near Eastern Art '... the works of art are not from the royal tombs or temples but belonged rather to average Egyptians.' Among the objects are elaborately carved and inlaid furniture, tableware in alabaster and faience, wooden statuettes, linen garments, gold rings and jewellery, amulets made of semi-precious stones, musical instruments, and cult objects depicting the images of popular Egyptian gods and goddesses. Special features include a modern-looking faldstool (a collapsible folding seat) with two pairs of rounded wooded legs carved in the form of a duck's head and bill



(Above)
Edward Hopper. *Ryder's House*,
1954, 36 × 50 inches.
Bequest of Henry Ward Ranger
through the National Academy of
Design.



(Left)
A Regency soup-tureen, cover
and liner, by Paul Storr, London,
1814. Length: 16¼ inches;
weight: 195 ounces.

Irish silver.

Among the unusual pieces are a late 17th-century silver Dutch lecturn made by Zwolle in 1707, an exceptionally rare George III stirrup-cup in the form of a beaker with riding whip handle, London, 1788, and a superb gold mounted agate box from Rome, c. 1750, with a finely carved cameo portrait of Hercules on the cover.

The most important watches in the sale are two English examples. One is a gold lever watch with perpetual calendar, moon phases and fly-back date, signed by Dent, London and attributed to Nicole, Nielsen & Co. The other is an outstanding gold half quarter repeating pocket chronometer by Thomas Earnshaw, London.

Silver and Watch Sale
12 February 1982
Christie's
502 Park Avenue
New York 10022

This forthcoming sale will include one of the largest collections of silver by Paul Storr and fine examples of early Georgian

and inlaid with ivory, as well as a full-scale reproduction of a New Kingdom living room containing four palm-capital columns, intricately carved doors, raised platforms for furniture and slit windows high on the walls. Funding for the exhibition has been provided by the National Endowment for the Humanities.

20th Century Painting and Sculpture
12 February – 28 March 1982
National Museum of
American Art
Smithsonian Institution
Washington D.C. 20560

This major exhibition of approximately 100 contemporary works is designed to show the range and breadth of the principles underlying the Museum's collection of 20th-century art. Underscoring the complex aspects of collecting, such as the acquisition of monograph collections (Morris Kantor and Henry Lyman Sayen), the display also includes works by Joseph Stella and Mark Rothko, as well as pieces by lesser-known artists.

Painting and Print Sale

16 February 1982

Phillips Fine Art Auctioneers

867 Madison Avenue

New York 10021

Included in this forthcoming Phillips sale are *At the Beach*, an oil by American Impressionist Edward Potthast, and two British marine paintings by Charles Martin Powell: *Ships in a Calm* and *Ships in a Storm*.

Among the prints are two interesting portraits a *Portrait of a Spanish Artist* and a *Portrait of American Artist, Walter Pach*, both by Matisse.

18th Century Woman

Until August 1982

The Metropolitan Museum of Art

82nd Street and Fifth Avenue
New York 10028

Although the 18th century was the age of absolute monarchy in France and in other European states, it also saw the beginnings of democratic tendencies. Almost inevitably during this exciting period of political, artistic and philosophical fermentation, women emerged as individual personalities rather than appendages to their husbands, families and homes.

This emergence and how the 18th-century woman used her femininity, her elaborate dress and her coquetties to influence men, and through them history, is celebrated in the tenth consecutive exhibition organised by Diana Vreeland, Special Consultant to the Metropolitan's Costume Institute.

The show spans approximately 100 years before the French Revolution in 1789. Many of the objects are from the Museum's own superb collection of costumes, accessories and objets d'art, and they are complemented by loans from several important European and American collections.

While the main focus of the display is on 18th century France, it will also include fashions from England, Sweden, Italy, Denmark, The Netherlands and America.

Among the highlights are the splendid wedding dress worn by



the Baroness Aelbrecht Von Slingelandt in 1759, on loan from the Rijksmuseum in Amsterdam and never before seen in public, and from Van Cleef and Arpels in Paris, the famous emerald 'Liberty' necklace. This necklace has a most interesting history. In the

18th century it was given to the American Ambassador to France, Benjamin Franklin, to help finance the American Revolution.

The 18th Century Woman is made possible by a grant from Merle Norman Cosmetics.

(Above)
J. J. Tissot. *Mrs. Newton seated with companion*, oil on canvas. One of the many outstanding paintings to be offered at Phillips Painting and Print Sale in New York on 16 February 1982.



Circus Art in New York

Until 7 March 1982
New York State Museum
Empire State Plaza
Albany
New York 12230

Picasso, Hogarth, Calder, Daumier, Matisse and Toulouse-Lautrec are among the 90 artists whose work depicted the dazzling, exotic and often haunting world of the circus.

Circus performers, like poets and painters, have been little valued by ordinary society in the past, and many artists have had a strong identification with the wandering gypsies, melancholy clowns, elegant daredevils and

the unhappy, ostracised freaks.

Nearly 300 paintings, sculpture, posters and woodcarvings, as well as side show banners, giant lithographs, carvings from circus wagons, and other circus-related folk art portray life are under the big top in this unusual exhibition.

Organised by the Milwaukee Art Museum, *Centre Ring: The Artist travels next to the Corcoran Gallery in Washington, D.C.*

Rug and Carpet Sale

27 February 1982
Edelmann Galleries Inc.
123 East 77 Street
New York 10021

This important auction includes

(Above)

Harry Attwell, *Clown Alley*, photograph, c. 1929. Courtesy of Dean Jensen, Milwaukee, Wisconsin.

Persian, Caucasian, nomadic and tribal rugs, a large selection of carpets, animal trappings, jewellery, textiles and related books.

19th and 20th Century Photo Sale

16 - 17 February 1982
Sotheby's Los Angeles
7660 Beverly Boulevard
Los Angeles, California 90036

Among the items for sale is an extremely rare group of 129



(Above)

Meshed rug, Persia, late 19th century, 6 feet 8 inches x 4 feet 6 inches. To be sold at Edelmann Galleries, 27 February 1982.

photographs of Central America by Edward Muybridge. Other works include landscape photos by Timothy O'Sullivan from the Wheller Survey, works by Edward Steichen, including portraits of Greta Garbo and Paul Robeson, and works by Edward Weston and Eugene Atget.

Botanical Book Sale

17 February 1982
Sotheby Parke Bernet
1334 York Avenue
New York 10021

This important collection of botanical colour-plate books published in the 18th and 19th centuries reflect the tremendous interest in horticulture as artists sought to record exotic plants from distant lands as well as native species.

Among the earliest books in the sale is *Dissertation de Generatione Metamorphosis Insectorum and Histoire des Insectes de l'Europe* by Maria Sibylla Merian, published in The Hague, 1726-30.

Also featured is *Les Roses*, 1824, and *Les Lilas*, 1802-16, illustrated by Pierre Joseph Redouté Draughtsman to the Cabinet of Marie Antoinette. Other highlights include *The British Flower Garden* by Robert Sweet, 1823-8; and *Florae Danicae* by Georg Christian Oeder, 1761-1871.

Richard Payne Knight (1750–1824)

5 February – 3 April 1982
The Whitworth Art Gallery
University of Manchester
Whitworth Park, Manchester

Richard Payne Knight was one of the most important and most interesting figures in the history of British art and culture. His interest is twofold: firstly, his lifestyle and many of his pursuits reveal him as one of the most learned men of his generation; secondly, his forthright and individual thinking ensured that he was always a focus of criticism and, sometimes, scandal. He remains a continuing source of interest.

Knight was one of the greatest of English collectors. The collection of gems, coins and small bronzes which he bequeathed to the British Museum in 1824 is extensively represented in the exhibition. From his important collection of Old Master drawings works by Van Dyck, Rembrandt, Rubens, Claude, Poussin, Elsheimer, Michelangelo, Raphael, Parmigianino, Annibale Carracci, Guercino, and Salvator Rosa are on view. The exhibition also brings together examples from his collection of paintings which has now been partly dispersed; these include works by



(Left)
Head of a Wrestler, Etruscan
300–200 BC, bronze – Knight's collection of ancient bronzes was as celebrated as that of his Old Master drawings; according to Knight this was the first item to enter his collection.
British Museum.

(Right)
Sir Thomas Lawrence. Richard Payne Knight, c. 1793–4,
oil on canvas,
50½ × 40½ inches.
Whitworth Art Gallery,
Manchester.



Jacob van Ruisdael, Turner, Lawrence, Wilkie and Sweerts. Also on show are watercolours by J. R. Cozens and Charles Gore, who accompanied Knight on his journey to Sicily in 1777. The diary of this voyage has recently been rediscovered at Weimar and sections of it are published, for the first time, in the exhibition catalogue.

A set of watercolours by Thomas Hearne form part of a display of Downton Castle, Knight's home in Herefordshire. Knight designed the house himself – combining an asymmetrical Gothic exterior with a Classical interior – and he also shaped the surrounding landscape. These represent practical

demonstrations of Knight's theories of the picturesque which had a great influence on subsequent English architecture and on landscape gardening.

Knight published these theories in *The Landscape* (1794) and, later, in *An Analytical Inquiry into the Principles of Taste* (1805) which took issue with another great proponent of picturesque theory, Uvedale Price. More controversial were his writings on comparative mythology such as his *Discourse on the ... Worship of Priapus* (1786). Critics tended to ignore the high standard of intellectual inquiry and concentrated on being incensed by Knight's discussion of phallic symbols. Most

of Knight's publications are represented in the exhibition, and the *Specimens of Ancient Sculpture*, which he was instrumental in producing for the Society of Dilettanti, are accompanied by sculptures – which he identified and published – from the Townley and Blundell collections and from Petworth.

Apart from playing a leading rôle in the Society of Dilettanti, Knight was the most influential member of the Committee of Taste, a founder member of the British Institution, and a great benefactor of the British Museum.

His reputation as a connoisseur was consistently high until 1816, when he seriously undervalued the Elgin Marbles which the Government was in the process of purchasing for the nation. He was subsequently forgotten by many of his contemporaries for the last eight years of his life and this neglect has continued, in many respects, until the present day. The exhibition at the Whitworth seeks to redress this imbalance. A scholarly and lavishly produced catalogue, published by Manchester University Press and edited by Michael Clarke and Nicholas Penny, reflects all aspects of his activities and bring to light the results of recent research, including unpublished letters and much else beside.

(Left)
Rembrandt van Rijn (1606–69).
Study of a Chained Lioness, black
chalk and wash – Knight owned a
considerable number of drawings
by Rembrandt who was probably
Knight's favourite artist.
British Museum.



Meredith Frampton

17 February–28 March 1982
The Tate Gallery, Millbank
London SW1

This is the first exhibition of the work of Meredith Frampton, R.A. He was a well known portraitist during the period 1924–45 and his study of George VI in naval uniform heads the list of exhibits. He is undoubtedly modern and his portraits are a fascinating portrayal of the major figures in the arts, science and politics during these years, before the tragic loss of his eyesight forced him to forgo painting.

Hunting Group Art Prizes

The Mall Galleries
The Mall, London SW1

Two winners have been selected from over 10,000 entries in this annual competition to find the Best Watercolour and Best Oil Painting of the Year by a British artist.

F. Donald Blake RI, RSMA, wins the watercolour prize of £5,000 for his work entitled *Stormy Harbour*, and Margaret Thomas RW, RBA, NEAC, wins the best oil award of £5,000 for her work *The Rembrandt Drawing*.



(Right)

Sir Hubert von Herkomer
(1849–1914).

Self-portrait, lithograph, 1910.
Watford Museum, Watford,
Herts.

A Passion for Work

15 February–10 March 1982
Watford Museum
194 High Street
Watford, Herts.

Sir Hubert von Herkomer, C.V.O., R.A. (1849–1914), was a most prolific and dynamic artist. He is best remembered for his work *The Last Muster* and for his striking and unusual society portraits.

However, as the numerous loans from public and private collections confirm, he was also a pioneer of a revival of mezzotint, a wood engraver, experimenter in lithography, a scriptwriter for theatre and film and the mastermind behind the construction of an enormous gothic mansion in Bushey.

The diversity and importance of the artist is well presented in this refreshing and attractive exhibition.

Hubert Dalwood

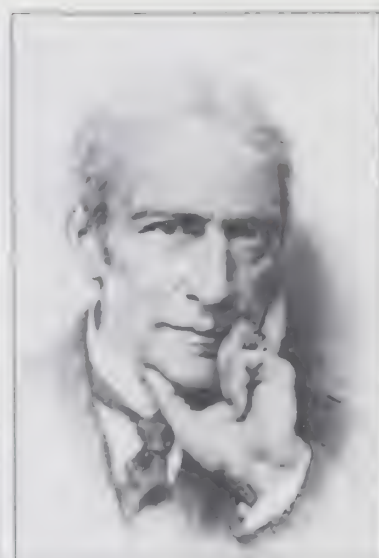
2–27 February 1982
Gimpel Fils Gallery
30 Davies Street
London W1
and
New Art Centre
41 Sloane Street
London SW1

Hubert Dalwood (1924–76) died suddenly almost six years ago. But he left behind a legacy of fine examples of the impressive cityscapes he created during the last years of his life.

Following the Hayward Retrospective of his work over three years ago, this exhibition of his sculpture is a most welcome tribute to the artist's ability to capture the boldness and solidity of an aggressive architecture very much present in the 1960s and 1970s.

(Left)

Meredith Frampton.
Portrait of a Young Woman.
The Tate Gallery, Millbank,
London.



Peter Moore's Liverpool Project 6: Art into the 80s

Until 21 February 1982
Walker Art Gallery
William Brown Street
Liverpool 3

'Art into the 80s', Peter Moore's Project 6, was selected by the poet and art critic Edward Lucie-Smith, and opened by Sir Richard Attenborough. The exhibition shows the wide and varied range of modern art to be found in Britain in the 1980s.

The exhibition includes sculptures in wood by Henry Moore, bronzes by Michael Sandle, paintings by John Hoyland, Kenneth Martin, John Bellany and Victor Newsome and photo-pieces by Gilbert and George.

(Below)

Ben Johnson. *Back Street Window, Perigord II, 1980,*
acrylic on canvas, 65 1/4 x 46 1/2
inches. Lent by Fischer Fine Art,
London.



**Théodore Rousseau:
Landscapes in British
Collections**

12 January–21 February 1982
Sainsbury Centre for Visual Arts
University of East Anglia
Norwich;
10 March–8 April 1982
Hazlitt, Gooden & Fox
38 Bury Street, St. James's
London SW1

Whether one agrees with the statement that Rousseau (1812–67) was the most important artist of the Barbizon School, or not, his work has certainly been underrated in the last twenty years and he is now being recognised as a central figure in this movement.

Nicholas Green, a lecturer at the School of Fine Arts and Music at the University of East Anglia, has written an impressive catalogue as the result of his research into the development of French 19th-century landscape painting, which prompted the present exhibition. Rousseau's work was consistently ignored during the early part of his career although he was accepted by the Salon at

(Below)

Théodore Rousseau. Le Vieux Pont, c. 1840, 17.5 × 31.2 cm. Private collection.

(Right)

Detail of stained glass window for the Tradescant Trust.

the age of 19, it was not until 1848 that his works were exhibited. He was influenced greatly by Ruysdael and van Goyen and also by Constable – the result is an awesome mixture of Dutch realism and the magnificence of Constable's style.

Rousseau based himself after 1832 in the Forest of Fontainebleau where he found he could respond to the spontaneity of nature. He and the other members of the Barbizon school are therefore, quite rightly, credited as the forerunners of Impressionism which was the turning point for art into Modernism.

The exhibition includes oil sketches, watercolours, prints and drawings in various medias showing the wide range of the artist's experiments and confirming his influence on 20th century landscape painting.

**Unveiling a Window at
St. Mary-at-Lambeth**

This stained glass window, was unveiled on 10 November 1981 by The Duke of Grafton, a Trustee of the Tradescant Trust, and an Honorary Freeman of the



Worshipful Company of Glaziers, who commissioned the window. It was designed and made by Lawrence Lee for the Tradescant Trust, which has turned St. Mary-at-Lambeth into the newly opened Museum of Garden History. The Tradescant Trust was started in 1977 in order to save this fine church, where the two eminent gardeners John Tradescant and his son are buried.

The glass is the most remarkable work of art, expressing the development of horticulture through the ages with four corners of the window showing

Adam and Eve, a European garden – possibly Italian, a Middle Eastern garden, and John Tradescant and his son gardening. Lawrence Lee is best known for his commissioning of the ten great Nave windows of Coventry Cathedral, when he was Head of the Department of Stained Glass at The Royal College of Art.

£250,000 is still needed to complete the restoration of St. Mary-at-Lambeth. To help achieve this aim, a card and gift stall is open six days a week, Monday to Friday from 11a.m. to 5p.m. and other times by appointment. *Virginia FitzRoy*



Man Ray

Until 12 April 1982

Musée National d'Art Moderne
Centre Georges Pompidou
Plateau Beaubourg, 75004 Paris

In 1972, this museum held an important retrospective of the work of Man Ray, American by birth, Parisian by adoption since 1921, and one of the principal actors in the Avant Garde movement of his time. Paintings, collages, assemblages and rayographs showed the enormous diversity of his techniques.

This present exhibition largely concentrates on his photographs and portraits of his Dadaist and Surrealist friends, celebrities of the Parisian artistic and intellectual worlds, photographic illustrations for Surrealist magazines, nudes, rayographs, fashion plates and views of Paris. Man Ray was always an anti-conformist and in the 1960s, he became one of the links between Pop Art and Dada, for which there was a revival of interest.

In the Contemporary Room, (4 February–22 March 1982) can be seen work by four photographers who spent some time in Man Ray's studio: Bill Brandt, Berenice Abbott, Lee Miller and Jacques Boiffard.

Jackson Pollock

Until 19 April 1982

Musée National d'Art Moderne
Centre Georges Pompidou
Plateau Beaubourg, 75004 Paris

It is the first time for 20 years that paintings by Jackson Pollock (1912–1956), one of the major figures of American 20th-century art, have been shown in France. His enormous canvases no longer create a scandal, but are now considered classics.

History of the Freedom of the Press 1881–1944

Until 8 March 1982

Bibliothèque d'Information
Centre Georges Pompidou
Plateau Beaubourg, 75004 Paris

This follows the evolution of the free press in France, the censorship during the two World Wars, the growth of national and regional newspapers, and news bulletins on the radio.

French Magazines and Photography 1928–1940

24 February–31 May 1982

Bibliothèque d'Information
Centre Georges Pompidou
Plateau Beaubourg, 75004 Paris

Presenting different aspects of the press, present and past this exhibition explains how *Vu* and *Regards, enfants terribles* of the French press, launched the first photographic news coverage. They and other magazines such as *Le Miroir du Monde*, *Marianne*, gave a new importance to reporter-photographers, who not only signed their work, but committed themselves in the same way as writers and journalists. The new formula of 'history of images' became internationally accepted and allowed the creation of such magazines as *Life* (1936) and *Match* (1938).

The Drawing in Print

Until 15 February 1982

Centre de Création Industrielle
Centre Georges Pompidou
Plateau Beaubourg, 75004 Paris

A panoramic exhibition of French press artists today who capture current events and personalities in a few lines, the function of their drawings, and the artists' relationship with their editors (auto-censorship, commitment, liberty?) and their readers.

18th-century French painting in American collections

30 January – 26 April 1982

Galeries Nationales du
Grand Palais
Avenue Winston Churchill
75008 Paris

This exhibition, which will be shown in New York and Chicago, presents 120 of the most beautiful 18th-century French paintings in public and private American collections. The accompanying catalogue has an illustrated inventory of those pieces in American museums.

Besides such famous pictures as *The Fortune Teller* by La Tour and *Orion* by Poussin, there are works by la Hyre, Stella, Vouet, Blanchard, Bourdon, Le Brun, Mignard, as well as minor artists of Lorraine, Provence and Italy.



(Above)

Man Ray. *Portrait of Picabia. Photograph, signed and dated Paris 1923.* Centre Georges Pompidou.

(Below)

Louis Le Nain, *Paysans dans un paysage.* Washington National Gallery. Grand Palais.



First Choice

10-22 February 1982

The Arts Centre
Hong Kong

Once a year an exhibition named *First Choice* attempts to exhibit a representative sampling of the best painting and sculpture and ceramics that Hong Kong artists have produced in the past twelve months. The exhibition is in its eighth year now, and is something of an institution in the Hong Kong art scene.

One of Hong Kong's main present problems is lack of suitable gallery space not only for indigenous exhibitions, but for those many travelling exhibits that find space in Japan, in Taiwan, the Philippines, and Singapore before, quite often, going on to Australia as part of an economical round trip.

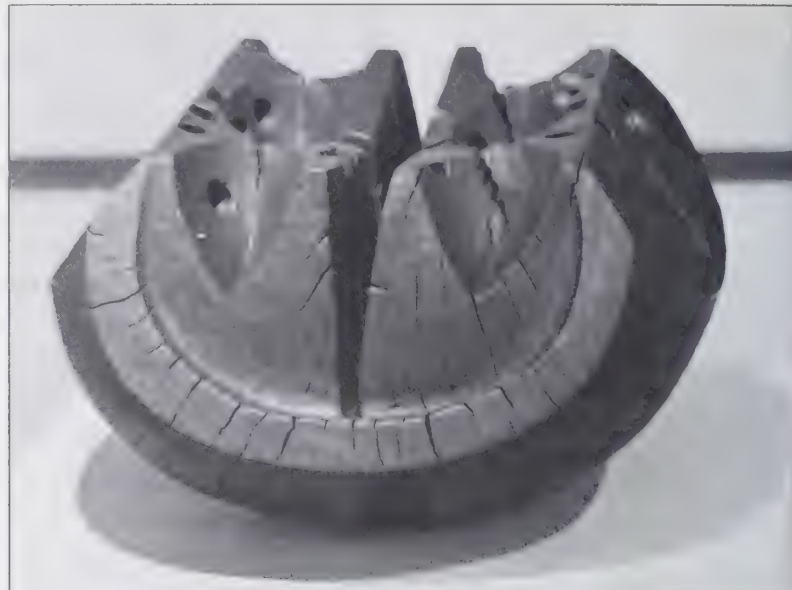
It is in part because of this that *First Choice* was in the first place established as an annual event at which, at the very least, a summation of Hong Kong art could be put together instead of being seen scattered among quite often less rewarding work in

various shows throughout the year.

The other instigating factor originally was the astonishing and quite sudden flowering of painting and sculpture which took place in the early 1960s. From being what various unkind (but by and largely truthful) observers called a 'cultural desert' there appeared quite rapidly on the scene a number of remarkably accomplished artists – both in painting and sculpture.

In part this was a continuation of a historical process which can be said to have started in Guangdong Province in the Ming dynasty when several painters showed themselves to be made of rather different metal from that of their brethren in more northerly Chinese areas. This process of a sort of particularising in Guangdong painting culminated in what was called the Lingnan School of the late 19th and 20th centuries in Canton.

The Lingnan School artists were in general in search of some way to weld the traditions of Chinese painting with some aspects of Western art. And in their



(Above)
Cheung Yee. *Carapace*.
Width: 90 cm.

various ways they achieved a remarkable spectrum of new styles, eclectic but digested in such a way as to be valid.

The legacy of several of these artists was passed on to several of the now older or recently deceased Hong Kong painters and that spark kindled the fire that burned so brightly in the last two decades.

As a result we have now one of the most important sculptors in Asia – perhaps the most important outside Japan – Cheung Yee. His roots are firmly in the scapular bones and turtle plastrons on which the first Chinese characters were scratched many thousands of years ago. He has used these forms in his work extensively particularly in combination with early characters.

Another remarkable artist, Chou Lu-yun, now a woman of mature years has a unique vision, in part organic, since she uses only Chinese brushes and media, retaining the character of more traditional Chinese painting. Some of her work is influenced by the Zen painters of both China and Japan.

Ng Yiu Chung's painting is about mountains and seas, but in his own curiously schematised form using square-ended brush strokes and a palette ranging from dark terracotta through the blues and greens to black. His landscapes are highly and tightly organised, and although they qualify as figurative painting are

to a considerable degree abstracted.

One of the most promising younger painters who started with 1960s abstracts in non-Chinese media, Chung has now slowly turned to that great Chinese painting tradition – mountain landscape. His remote crags emerge from the mists of reality and of time, sprouting a few thin pines against an infinity of space. These are calm, compelling works, that only at first sight seem fantastic in their subject matter.

Hon Chi-fun is very Chinese but could well be taken for an American abstract painter. His starting point is Chinese philosophy, in particular Taoist aphorisms, and his mode of expression is the spray-gun and acrylic on canvas – the subject always some exploration of spheres or circular forms in interaction in a great intergalactic void.

Among a small but talented group of Westerners painting in Hong Kong one might single out Dorothy Kirkbride whose landscapes in oil have a vigour within a narrow range of colours which is not uninfluenced by some Chinese work of the past. The ghosts of lotus appear sometimes – suggested amid great scenes of receding planes of mountain and lower hills.

With some exceptions, *First Choice* demonstrates the unique eclecticism of Hong Kong painting at its best.



(Left)
Kan Tai-Keung. *Peaks II*, 1981,
Chinese inks, 100 cm × 65 cm.

Behind the Scenes with the BBC

There is a growing interest amongst public viewers in what goes on *Behind the Scenes* in every aspect of the arts. People are no longer content for example to see a completed exhibition with every painting perfectly hung and perfectly restored; instead they are greedy to know how the exhibition was researched, designed, financed and promoted. Articles in magazines and programmes on the television and radio have sought to satisfy this hunger by exploring the processes that create the essential background to every facet of the visual arts.

Kenneth Corden, the BBC's Executive Producer of *Behind the Scenes With...*, believes that his series (transmitted in the autumn of 1981) reveals primarily the 'thought processes creative people go through to arrive at a given target.' The ten half-hour

programmes ranged from an Olympic ice skater to artists, directors and novelists. This series was designed to expose the personalities *Behind* great performances in the arts.

I was fortunate to be invited on location with Director Peter Bartlett to see for myself how a BBC film crew produce one of these programmes from start to finish. Peter Bartlett directed the *Behind the Scenes With... David Shepherd*. He is an artist who is most famous for his paintings of elephants and trains. Shepherd trained with Robin Goodwin and started his career as an aviation artist. It was not until 1960 that he started painting wildlife. *Tiger Fire* and *Wise Old Elephant* are his most popular works. The former was completed in 1973 and raised £127,000 for Operation Tiger (an organisation committed to saving the tiger from extinction).

Peter Bartlett set out to show not just the history of the artist but also how he has come to dedicate much of his life to the World Wildlife Fund, in order to save the very animals who have been the source of his fame. Bartlett traces Shepherd's ap-

proach to work in a filmed sequence showing a painting of an elephant, progressing from a blank canvas to the finished picture, which was later auctioned in Zambia in aid of the rhino.

This is above all a portrayal of a man who has a passion for art, animals and also for steam railways. The links between these interests are skilfully wound together to produce a fascinating documentary of the artist, supported by excellent colour and sound effects.

Unfortunately for the United States, with the exception of Channel 13, no such art programmes have appeared on their screen. All too often brash and irritating advertisements for washing powders and the like interrupt the viewers attention. The quality of their screen colour is inferior, which is to be lamented in any programme, but more so in the reproduction of the subtleties of an artist's work. A lesson could be learnt in the USA from the professional and scholarly approach to art documentaries by the BBC.

The secret of the success of the BBC lies in the small but

efficiently dynamic crews. Bartlett's team on location consisted of two electricians, a production assistant, a camera man and his assistant and a sound recordist. There was a great sense of jovial camaraderie between the crew themselves and David Shepherd. They filmed the work of Shepherd over his entire career and recorded an interview to be used between shots of the artist's work. The next stage was the editing of the film and sound by Arthur Bennet and Peter Bartlett and the crucial decisions about the music and the assembly order were made. The final stage is in the dubbing theatre, where the sound and motion are matched. Perfection takes long hours in darkened studios but by the end of the day the programme was complete. Peter Bartlett alone saw the whole process through, while the technicians stepped in to add their expertise to the film.

It was an enlightening experience, showing the importance of a good director and crew whilst also creating a film about a successful artist, who now produces only limited editions of his work and whose originals are sold before they are painted.



Rarely have the craft and purposes of Old Master drawing been brought so illuminatingly alive as in Francis Ames-Lewis's **Drawing in Early Renaissance Italy** (196 pages, 182 black and white plates, Yale £15), a survey of the origins of modern drawing which operates at several levels. Modestly conceived by its author as a 'primer', it is in fact an important statement of theory about the drawing's emergence as a finished and autonomous work of art; it also offers succinct and enlightening description of the purposes, technique and limitations of drawings in silverpoint, pen and ink, chalk and brush, and as such it will assist and educate every collector concerned with this field.

By concentrating his analysis on the differing *uses* of the drawing to Trecento and Quattrocento artists, Mr. Ames-Lewis is able to argue as sharp a distinction between medieval and modern as any since Burckhardt. He rejects Panofsky and Oertel and theories of a seamless join between medieval MS illumination or monumental wall painting and modern drawing; drawing emerged from these forebears 'only in the technical sense'. What we find in the Quattrocento, he claims, is 'a totally new medium of expression'. That it differs in form from what he variously describes as the 'icon-like frontality' of medieval drawing, with its 'closed' outlines and rigid schematised formulae, is evident enough; but where it differs critically and importantly is in its intellectual interests and its experimental purpose. 'More often than is generally realised, drawing was for the 15th-century artist a means of exploring new problems', he writes; there is nothing, it follows, in common between the Renaissance purposes of the figure sketch, striving to convey the volumetric shape of the torso, and the medieval purposes of model-book drawing which preceded it.

All this seems true enough; but does it follow that those apprentices who laboriously copied model-book patterns to learn their studio styles were as devoid of individual expressive concern as Mr. Ames-Lewis implies?

That they were devoid of technique is certain enough: but it took a century to acquire that. One begins to worry somewhat when the author finds in certain pages of the many-handed *carnet Lombard* of Giovanni de Grassi in 1395 imaginative and well observed studies made from life, while on others, where only the technique is inferior, he perceives the traditional 'range of standard types and expressions'. The author is in effect deducing motive from ability: and although one is happy to accept that the spiritual dedication of Quattrocento draughtsmen was to 'imitate and surpass the forms and rhythms of nature', is it so clear that the Lombard animal artists were without a similar ambition?

In this suggestive account, what will fascinate most are Mr. Ames-Lewis's practical explanations for the development of new styles of drawing in the Quattrocento. The shift from the constraints of silverpoint to the freedoms of ink on paper sketching, and the changes in artistic practice which this fathered, have not been better described; there are many insights here not to be found in Meder and Ames. In all, this is a book which no connoisseur of Old Master drawing will wish to be without.

Cruel, aloof, patrician in his portrait style, Bronzino was the creator of Mannerist court portraiture at Florence and arbiter of taste for the Florentine Cinquecento; yet he considered himself to be the last great painter of the Florentine Renaissance. He rested this enigmatic claim on an alleged devotion to Renaissance concepts of ideal form. 'Art works only on the surface' was his opaque manifesto. In Charles McCorquodale's penetrating study, **Bronzino** (174 pages, 16 colour, 107 black and white illustrations, Jupiter £15), his own surface is brilliantly analysed but his aesthetic and social philosophy, especially in the critical years at Urbino from 1530 to 1532, remains elusive.

What is so haunting about

Bronzino's work? It is, surely, the combination of a glacial physical beauty with an intense psychological inner life. His portrait sitters are haughty, apart, unsmiling; they gaze with disdain and cold remoteness at the spectator, in some pictures with a contempt and disinterest in communication which is achieved by no other court painter. McCorquodale

takes the word 'sprezzatura' from Castiglione and is surely right to view the ideal courtier as an influence on Bronzino's style.

On the enigma of the sudden onset of *bellezza* and *grazia* in Bronzino's 1528/32 pictures, all remains fog. The author accepts the traditional influences of Leonardo, Correggio, Titian, Sebastiano, Michelangelo and Pon-



(Right)
Lucas Sigmonelli. Homme nu vu de dors Bonnat, Bayonne.
Yale University Press.

tormo, while ignoring the possible influence of Lotto, Dossi and Parmigianino; the anachronistic mannerism of Pierino del Vago in 1522 cannot, surely, have been important. But none of this is enough. In the evolution of so distinctive and extraordinary a style, an academic theory was surely present, and Craig Hugh Smyth's stimulating suggestion of Piero della Francesca as its origin deserves investigation.

A chief benefit of the present work is the outstanding range of photographs. On a quick count McCorquodale's index includes considerably more pictures than those accepted by MacComb in 1928, though it does not seek to update his catalogue.

One is grateful for both entertainment and a genuine advance in knowledge in Jacqueline Herald's **Renaissance Dress in Italy, 1400-1500** (256 pages, 16 colour, 160 black and white plates, Bell & Hyman/Humanities Press Inc., N.J., £30), the second volume of what promises to be an invaluable History of Dress series from the Courtauld Institute. Fashion was not in vogue in the Quattrocento, tailors being too poor to have influence, but luxury and extravagance definitely were; the beauty of the age, Beatrice D'Este, acquired 84 gowns of silk and velvet in two years after her marriage at Vigevano, while 150 mules were required to carry away the wardrobe of Lucrezia Borgia from Rome. Miss Herald offers fascinating guidance from the Gothic simplicities of early Quattrocento dress, with its high waistlines, pointed shoes, long full sleeves, bulbous headdresses and ample unlined *gamurra* (gown worn over the chemise), through the closer fitting bodices and lower necklines of the mid-century, to the intimate, clinging dresses and plunging décolletés of the North Italian courts post 1480. One notes, *inter alia*, that the most intimate luxury of all, the erotic underwear beloved of the French court, did not yet exist: women did not, by 1500, wear underpants.

For a book which deserves wide popular success, the price of £30 seems excessive; and may

(Right)

Michelangelo. *Divine Head*, c. 1525-8, black chalk. British Museum. Bronzino by Charles McCorquodale.

one protest, in passing, both at the tight binding and at the use of Times print, which was never designed nor intended as a book face?

Connoisseurs will welcome back Otto Benesch's **Meisterzeichnungen der Albertina** (380 pages, 236 black and white plates, slipcase, Verlag-Galerie Welz Salzburg), a reprint of the Salzburg 1964 selection of 236 Old Master drawings from the Albertina's magnificent collection of 34,000. No clue is offered as to whether a reprint of the London 1967 edition is contemplated (Evelyn, Adams & Mackay), nor, indeed, as to whether the Albertina might take courage to reissue the Dürer, Italian, German, French, Flemish and Dutch individual drawings volumes put out by Alfred Stix in 1930, in absurdly limited editions of 125 each. The museum, one hopes, has long since got past Dr. Walter Ueberwasser's ghastly theory (Albertina Master Drawings, 1948) that drawings appeal only in the aftermath of war (when 'lonely', 'ill', 'modern nerve-shattered man' is in search of 'unclouded beauty' and 'the essential human vision').

Another reissue not yet noticed in these pages (dating from 1980) is Eve Borsook's **The Mural Painters of Tuscany** (335 pages, 161 black and white plates, Oxford £55), an extensively rewritten and lengthened edition of her well-received account of major frescoes from Cimabue to Andrea del Sarto, first published in 1960.

23 of the 34 examples previously discussed have since undergone repair, and Miss Borsook, a scaffolding watcher, has altered her authoritative summaries to take account of new discoveries about technique, theme and setting (of which she has already written in articles about the Strozzi Chapel in S. M. Novella, on the Lippi murals at Prato and on the Sassetti Chapel in San Trinita.) She has



also met criticism of giving short change on compositional analysis, and has rewritten her introduction to meet a previous charge of poor style (a rather low cut, one observes to Alistair Smart, who said this). The photographs, much commended for displaying the relationship of the murals to their setting, are almost doubled in number, and happily, this time, printed on matt surface. The whole is magnificently produced by Oxford.

One concise work that one would wish longer is Professor John Hale and others, **A Concise Encyclopaedia of the Italian Renaissance** (360 pages, 237 black and white illustrations, Thames & Hudson £9.50), surprisingly the first 'Bolaffi' in English of its type. Its 750 entries range over music, architecture, war, diplomacy, religion, literature and social history as well as the visual arts; the major scholars at London, Berkeley, Oxford and Cambridge write many masterpieces of abridged observation. What suffers most from the format are the biographies, sadly truncated to allow wider range in the

'subject' essays; space for little more than lightning sketches of major work and a one-sentence analysis of the subjects' place in art history is conceded in many instances to John White, L. D. Ettlinger, Allan Braham and others (Professor White, the chief sufferer, wryly quotes Leonardo in protest: 'Impatience, the mother of stupidity, praises brevity'). This is, nonetheless, a valuable reference work; an excellent foreword index and short bibliographies after many entries, including some periodical references, add to its usefulness.

Of the making of books about Leonardo there is no end: that of Professor Martin Kemp of St. Andrew's University, **Leonardo da Vinci: The Marvellous Works of Nature and Man** (384 pages, 88 black and white plates, 100 line drawings, Dent £14.95) is the third full-length study printed in English in four years. It seeks an overall explanation of the artistic and scientific philosophy underlying his researches: Professor Kemp claims that the comparable endeavour of V. P. Zubov 'ultimately misleads'.

The Exquisite World of Japanese Cuisine

A man is to a degree what he eats. If the Japanese are a difficult race for the Westerner to understand perhaps the secret may lie in their gastronomy. It is not therefore good enough for those wishing to know Japan to saunter along the rooms of the Royal Academy and stop to admire exquisite culinary utensils from the Great Japan Exhibition. They should brave the world of Japanese cuisine.

Initiation to a new thing needs to be carried out with the utmost

care. A bad experience can put one off permanently. So, the first Japanese food one samples should be the very best. Can it be done outside Japan? In London, for example? Well, yes, but perhaps with the help of a good tutorial from a native Japanese. *Tempura* may be the best choice to start with since many people have been astonished to find that this is really fish and chips but transformed into a meal ten times better and fit for a king. Such things as *Sashimi* (raw fish) or *Sushi* (raw fish and vinegared rice) may have to be kept aside till after one has gone through the gentle initial stage of eating the less exotic dishes such as *Sukiyaki* (beef and vegetables cooked in soy sauce and sugar) or *Shabushabu* (Japanese fondue?) unless of course one is a gourmet with a sophisticated palate.

The meals mentioned above

are not genuinely indigenous Japanese dishes except for *Sashimi*, *Sukiyaki* and *Shabushabu* are in effect Japanese versions of what was thought to be Western food, based on meat, which had been banned in Japan by Buddhist doctrines. The word *Tempura*, almost synonymous with Japanese food itself, comes either from a Portuguese word *tempero*, or seasoning or from a Spanish word for temple, according to the *History of Social Customs of Nagasaki*. It is generally held that this dish was first introduced to Nagasaki during the Kanei period (1624-44) together with other so-called *Nambanryori*, or the food of the Southern barbarians, meaning the European traders in Southeast Asia and China. But if it has been so widely enjoyed by the Japanese for over 350 years then it has undoubtedly become a Japanese food in its own

right. None the less it is as well to remember that Japanese food has always basically been vegetarian and even today the purest and best kinds of Japanese foods have vegetables as their main components. It is in this area that one finds the highest sophistication and elegance of Japanese gastronomic achievement.

Undoubtedly Japanese food is more beautifully presented than any other cuisine. Sometimes it has such overwhelmingly superb refinement of presentation that one would hesitate to vandalise its aesthetic beauty by eating it. This applies not just to the food prepared but to all the other things that are carefully chosen to make the eating of it almost a form of art; plates, chopsticks, soy-sauce container, sake bottle, sake cups, flower arrangement, scroll painting on the *tokonoma* wall and indeed the choice of

A typical Japanese meal from the menu of Ajimura Japanese Restaurant, Shelton St, London WC2.



dining room itself. Music and dance would be added to this if one is to be entertained at a tea-house. Natsume Soseki (1867–1916), a celebrated scholar-cum-writer of Meiji Japan, made his hero of *Kusamakura* (or *The Three-cornered World* in an English version) relish a mere cake called *yokan* made from bean jelly.

‘... It is not that I especially enjoy eating them, but I consider that their smooth fine texture, and the way in which they become semi-transparent when the light falls on them, makes them indisputably an objet d’art. These *yokan* were particularly pleasant to look at, for their green-tinged lustre made them look as though they were precious stones, or as though they had been fashioned from alabaster. They so matched the bowl in colour and in glaze, that it seemed as though the very

porcelain itself had just given birth to them. As I looked at them, I had an overwhelming desire to stretch out my hand, and gently run my fingers over the glistening surfaces. There is not a single Western cake which can give one so much pleasure...’ Soseki was not a famed gourmet though he was excessively fond of sweet things.

The rock gardens of Buddhist temples in Kyoto present abstract and visual interpretations by the Japanese of the physical and metaphysical universe. In the same way *Kaiseki-ryori* of the tea ceremony is the meal which provides us with an element of Zen philosophy and ranks as one of the most respected forms of Japanese food. It consists of a small amount of *sashimi*, miso soup and vegetables served with the same ritual and precision as the tea ceremony itself. *Kaiseki*

has a strange meaning: a stone in one’s bosom, but it comes from the Zen practice whereby monks picked up a warm stone or *Onjaku* and placed it against the empty stomach to ease the hunger. Such is the origin of the dish that it is the least extravagant of all Japanese cuisine but it seeks the highest degree of enjoyment in its simplicity and frugality. Sen Soshitsu, Grand Master of the Urasenke tea school, told a packed audience at St. James’s Church, London, last autumn of his ancestor, Sen Rikyu (1522–1591) who established *Chado* or the Way of Tea, who was quoted as saying, ‘The house is good enough if the roof does not leak and the meal is sufficient if it stops one from starvation...’

In 20th-century Japan, where Western ‘decadence’ has played havoc with people’s way of life, Japanese food seems to be deviat-

ing further and further from Sen Rikyu’s dictum. Rich people are eating more in a way which is reminiscent of Louis XIV. There are numerous chefs and cookery teachers who are posing as little Marie-Antoine Carême. Cooking has been and still is a big industry and a huge amount from Japan’s gigantic national income is spent on food and drink.

This state of affairs has enabled Japan to become one of the richest countries in the world in terms of variety, delicacy and sophistication of its food. If a Westerner sees a Japanese gentleman engrossed in reading a book of ancient Buddhist sculpture while at the same time listening to Beethoven’s ninth symphony he would think the combination very odd indeed but Scotch whisky and sea-food delicacies will blend extremely well in a Japanese stomach.

Eating Shabushabu at the Suntory Restaurant, St. James’s, London SW1.



Give it an Assisted Passage

by Patrick Grubb,
Master of Wine and Head
of Sotheby's Wine
Department

Port is very well documented. It is probably the best-known fortified wine anyway in Britain, apart from sherry. However there are many other wines 'strengthened' in differing ways to conserve them. Some are very little known and others no longer exist. In those circumstances we must rely for our information upon sometimes sketchy accounts in contemporary writings by Homer, Pliny and others. The whole history of wine's origins is obscure and much of what we think that we know is only conjecture. Certainly 'fortified' or 'preserve' wines, or however they should be termed, are very much a part of that history.

What we can safely assume is that the first vines, from which derived the vineyards of Europe, grew in Asia Minor, but in my opinion China probably produced wines very much earlier. Bronze vessels of the Shang period, approximately 2,000 BC have been found and are thought to have been used for wine on

ceremonial occasions. The Oriental and Middle Eastern societies were highly civilised long before the coming of Christ. Although the chemistry of fermentation would not have been understood, a palatable wine could have been produced. The difficulty must have been in keeping any wine for more than a few weeks after it had finished fermenting. Wooden casks were unknown until the time of Pliny, glass vessels were made and particularly well in ancient Egypt, but they were rather fragile and no use for transporting wine. Animal membranes and skins, similar to those in use today in Spain, transported wine and water. However to barter or trade in wine any distance from the vineyard was impossible, until the Greeks perfected the stone-ware amphora. Prior to that the keeping of wine depended solely upon its degree of natural alcohol and residual sugar. The sort of wines that came from Thrace, Damascus, Chios and writers refer to a mysterious Pramnian wine and the island of Lesbos was famed for its sweet wine as well as sexual licence. These were perhaps the 'nectar' that was drunk supposedly by the gods. A parallel with those wines today might be Tokay Essence or in rare years a great Sauternes is made or in Germany a *trockenbeerenauslese*. From the vineyards of California, the Cape and Australia are produced regularly rich, sweet wines from sun-dried grapes or those affected by

botrytis cinerea. Some of these may be kept for many years once they are in bottle. Similar wines with a high degree of sugar, which inhibits the action of yeasts during fermentation, occur today, having changed very little from the originals produced many centuries ago. I refer to Lachryma Christi on Mount Vesuvius, Commandaria from Cyprus, Lunel and Frontignan in the Hérault. In some wine regions people picked the grapes, when fully ripe allowing them to dry in the sun on mats, as instanced still with the Vin de Paille in the Jura and in Jerez and the old straw wine of Germany. In the 19th century similar wines were produced in the Hermitage from white grapes left for up to two months to shrivel like raisins.

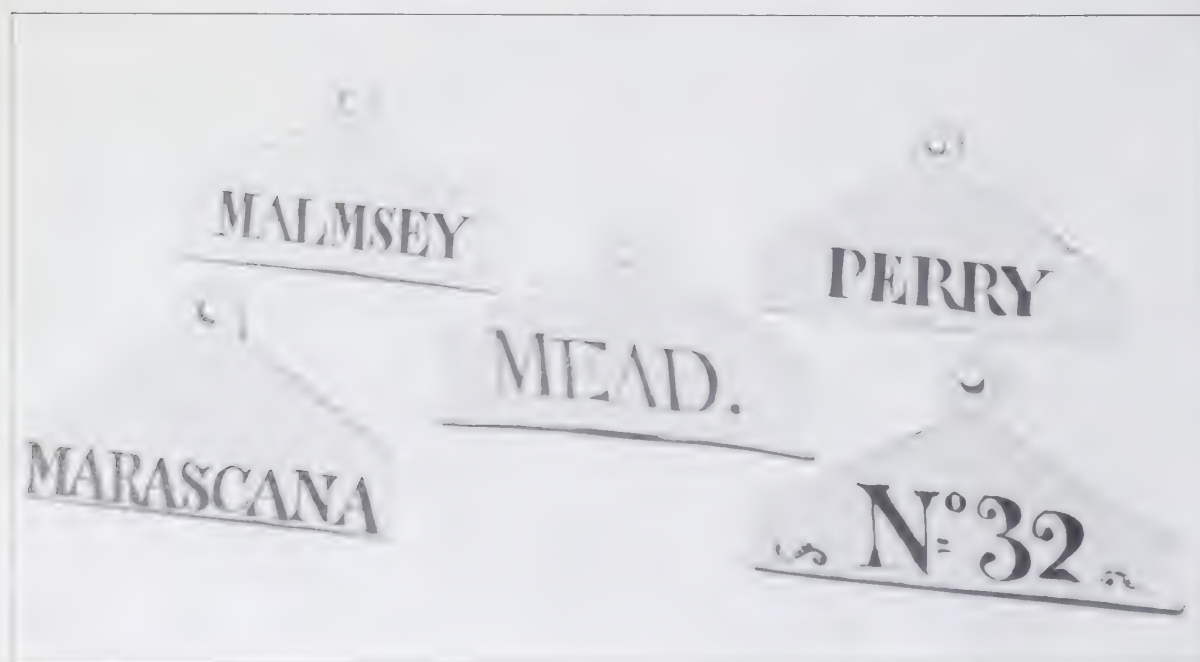
Sugar is not a sufficient preservative and so wines had to be reduced by heating or even boiling, before the still was invented and spirit could be used to arrest fermentation or to fortify a wine before it left its region of production. There are many examples of fortified wines today port, sherry, Madeira, Marsala, Malaga and their imitations. There are also a host of local products Beaume de Venise, Pineau des Charentes and ratafia to name a few, generally know in France as *mistelle* or *pineau*. The more severe boiling process is only used today in the making of blending wine, which is a component of Malaga and some sherry. This practice started with the Greeks and the resultant

syrup was either drunk alone or blended to preserve other wines. Occasionally boiled sea-water added to a wine was an 'improvement'. The Romans went one better and allowed *amphorae* of wine to cook slowly in a *fumarium*, a sort of kiln. This practice has continued on the island of Madeira to the present day. Although a certain amount of spirit is added during fermentation, the wine's character and powers of longevity are acquired in the *estufa*. In the days of sailing ships during the 18th and 19th centuries and before the Suez Canal was built all ships bound for India or the Far East from England would call at Funchal to take on as ballast, pipes of Madeira. The rolling of the ship and the heat of the equator on the round trip produced the same effect. Madeira is one of my favourite wines, but it requires more than a few lines to convey the rarity and peculiarities of its production, its unique style, history and important links with the America of Jefferson.

Sherry is allowed to ferment quite naturally. Spirit is only added prior to bottling or shipment. The locally consumed wine is of fairly low alcoholic content compared with the exported version. Marsala is another 'arrested' wine and when blended with others sweet and naturally fermented produces an agreeable toffee flavoured wine.

Some of the splendid wine names of the 15th to the 17th centuries, which occasionally occur on old pottery bin labels and silver decanter labels have disappeared from our tables – sack, Canary, mountain (Malaga today), shrub, tent, Constantia. Today the demand is for standardised wines from areas which can produce vast quantities. A few sips of old Madeira, port or a fine old oloroso sherry will soon show you how great the wines can be and at only a few more pounds a bottle. It is worth treating yourself occasionally like a lord!

(Left)
The Lipski Collection of English
and Irish Delftware Part II.
Sold at Sotheby's on
17 November 1981.



MONSIEUR
Février 1982



A new look at Egypt

The Egyptian Sculpture Gallery at the British Museum has recently undergone lavish redesign and reorganisation. The familiar but deadly boring storage vault approach that used to determine the style of the Gallery has been replaced by a conscious attempt at relating the objects and their history directly with the visitor. The Gallery is now an architectural and an archaeological experience, but does it succeed in its primary function?



2 Crowding things together has to be part of the lure of any museum. Museums, like zoos, are fictional places which idealise, and characterise, by plucking things out of their surroundings. They delight in turning the world inside out, or rather, outside in.

As a result of the late 18th-century gathering instincts of archaeologists, it is hardly surprising that Britain's first major public museum should house antiquities. From the start Robert Smirke's grand Neo-Classical British

Museum was to be a coffer, a stately temple, whose giant halls were dedicated to the amassing and ordering of spoils from rediscovered cultures. Some forty years after Boullée had imagined a museum to be huge, templar, and *empty*, Smirke's museum was destined to be similarly aloof and funereal, but very differently, full to the extent of overcrowded.

The British Museum's fine Egyptian collection has, since its installation in 1840,

suffered in particular from this cramming with the colossal scale of many of its objects only adding to the discomfort. Up until the recent re-arrangement of the galleries, objects were badly organised, underlit and poorly described. In fact the collection looked more like a scenery store for dead opera productions than the most important collection of Egyptian antiquities away from their home.

Reorganising the gallery simultaneously provided enormous potential and fell under



very particular constraints. Both gallery and collection for example were equally finite, but had never been used to one another's advantage. So with an amalgam of cunning and obviousness, the Museum together with Messrs. Robin Wade, the exhibition designers, have succeeded in allowing the riches of the collection to come into their own. Now it exploits the scale and ritual of the pieces by leading the visitor through a network of formal settings which interrupt the axially of the gallery itself. Objects are exploited as landscape, as markers or pointers, so overcrowding has been miraculously transformed into visual staccato, bland movements into elaborate and sensitive choreography. Some changes were obvious, like the reversal of the chronological sequence. Now, at least, pieces from the Old Kingdom are arrived at first, so one starts at the beginning rather than as before, at the end. Then, gone are those 19th-century red stone plinths, those hideous fluorescent lights and as I have mentioned, the storage style of display. Arrived are Museum Burelandschaft, sand-blasted concrete pedestals, the Egyptoid ramp, the spotlight, display panel storytelling and the addition of a new long low gallery which hopes to conjure the mood of the tomb. All of them are devices which encourage the objects to be the real occupants of the place. They lace into one another deliberately to complicate the scene.

But despite the meandering effect, the organisation is far from random. Key qualities of the room, like its major axis, and its system of bays, lay a ground geometry upon which the ramps and changes of level set up lateral patterns of movement, so that progression through the gallery involves weaving in and out of contrasting spaces, from axis, to bay, to enclosure, to darkened corridor and so on. Yet the axis and the formal qualities of the room

1: (See previous page) The Gallery, its entrance guarded by sculptural symbols of Egypt, contrasts the wealth of the collection with the formal classicism of the setting.

2: The Rosetta Stone, the famous key to our understanding of Egyptian civilisation, stands poised, an introduction to all that follows.

3: Theatre and drama play their part in the display. Long tomb-like galleries have been added to the side, lit by narrow openings. The lid of the black schist sarcophagus of c. 530 BC stands in the gallery linking it with the main display.

4: The sandstone head of Mentuhope II, dating from c. 2025 BC, dominates the first of the two side galleries, a darkened vault entered via a ramp from the main display.

5: Limestone false door and architrave from the tomb of Ptahshepses, c. 2400 BC.



4

stabilise this movement. Intermittently one is bound to see the huge monolithic heads, now raised considerably higher than before, marking the centre of the room. Between them objects are used as screens, as distractions and pointers. Every object, however large or small, is carefully positioned and lit so that it can be registered at a distance or concentrated upon. Each area of attention leads naturally to the next.

Many of the pieces are eminently suited to

this kind of architectonic placing. Pharaohs command fixed stares, or strike with rigid gestures, whilst tablets or sarcophagi celebrate the surface with their flattened-out pictorial texts. The task of arrangement obviously involved exploiting the qualities of each piece; its period, its closest allies in the collection, its ideal display conditions, its size, its character, its preservation requirements and its potential as a piece of spatial scenery. Solving each of these points for some 400 pieces can be no



mean task. Now, as is proper, each piece sits with the kind of reverberant solemnity and dignity which museum pieces deserve and yet offers itself directly to the visitor to be inspected and fixed upon.

For example . . . one will begin thus. A pair of black marble seated figures, placed symmetrically, mark the beginning of the Gallery. Then a pair of red lions similarly, mark a second gate. In the distance and also centrally placed, the two colossal heads tower above the other exhibits. But one is led not towards them but into the wings to find, raised and tilted, the Rosetta Stone (the key to the deciphering of hieroglyphic texts and the collection's most important single object). Turn to learn about the false tomb doors which permitted the dead to exit and collect the offering of food brought to them. Progressively one accumulates history, iconography, custom and character. One is intrigued to decipher the folds of head-dresses or the fastening of false beards. Even though hieroglyphs remain mysterious, one learns which direction they read in and how important they are as insurances of well being for the dead.

I will admit it, I am drawn in to the British Museum's Egyptian *mise-en-scène*. Even Robin Wade and friends must know that this is because the objects are infinitely more special than their own design. Although the actual positioning of the pieces could not be better, the designers could avoid making their own dreary statement on modernity with stone-

coloured, sand-blasted supports. While the Press pamphlets lyricise on the colour of these plinths, blending with the stone, one wonders why they could not themselves have been faced with stone, and have been detailed to acknowledge something of the room they are in and the rocks they support. If the result is, however, very clean, very wholesome and involving, it cannot also help being very new-town, dare I say Cumbernauld, in fact very 1960s. The ghastly curved brass handrails have to be the final giveaway.

Nevertheless, one is cheered also that a more authentically conservationist approach was not taken. Thank goodness the walls have not been repainted their 19th-century Pompeian red. For this kind of revivalist disaster take a look at the redecorated cast-courts at the Victoria and Albert Museum, with its super-dulux pompeiana, and Department of the Environment striplights.

6: In the centre, display cases link other aspects of Egyptian civilisation with the sculpture. A bronze cat of about 600 BC, jewellery and domestic items add colour and personality to the carved stone heads.

7: The gallery is organised in a broadly chronological style. At the far end surrounded by the products of the later, Roman-influenced period, the visitor can look back over the history of Egyptian art.

Photographs: Michael Nicholson



Thomas Hoving Writes

Of the truly great museums in the world the British Museum has always seemed to be the laggard in renovating its galleries. No wonder. With a tortuous administrative structure and decades of financial famine it is somewhat amazing that the building itself has not crumbled into dust.

But the laggard epoch of the British Museum has come to an end. In the past several years the visitor has been greeted by a sparkling façade and pleasing new galleries. The most serene chapter in this first volume of restoration is surely the new Egyptian Galleries.

Ideally today's successful museum galleries should have at least the following ingredients:

- Historical information readily accessible without becoming a bombardment.
- Finely tuned lighting.
- Easy mobility.
- A sense of elegance and just the right note of drama and mystery.

The new Egyptian Galleries have them all.

There are a few minor cavils – some unfocused lights, confusion at the entrance where one encounters initially NO Egyptian art but Assyrian reliefs, and one instance of saccharine design in the pebbled footing for the handsome sarcophagus of Nesisut. But overall the Gallery stretches out with stunning clarity.

The labels are crisply edited, particularly those relating to the Rosetta Stone. The side galleries on the right are well-appointed and possess the appropriate air of mystery. Small pieces in bronze, ivory, wood and jewellery are gathered in the centre of the Gallery in four beautifully designed L-shaped cases and juxtapose perfectly with the monumental stones. Here one finds comfortable seats, just where they should be.

From the new area one can climb to the second floor and find the other Egyptian Galleries – still the most garish and miserable in the western world. Will these become the next shining chapter in the renovation of the British Museum? Hopefully.





by Lynne Thornton

THE VISIONARY'S GARDEN

Albert Kahn devoted his life to the ideal of world peace and to this end he created a garden reflecting the styles of many nations to which he invited celebrities who held the destiny of nations in their hands



1: On the edge of the Vosgian 'forest'. Adult-sized trees and enormous pink sandstone blocks were brought to Boulogne-sur-Seine from the Vosges so that Kahn could be reminded of his native forests.

2: The Japanese Garden with iris, 1910. The charm of this garden, in which there are few flowers, lies in the irregular surface, the flowering shrubs, the streams and pools and the Japanese buildings.

On the edge of the river Seine, as it sweeps round between the Parc de St. Cloud and the Bois de Boulogne, lie the gardens once owned by the banker, Albert Kahn. This remarkable man devoted his life to his ideal of an enduring world peace based on reciprocal knowledge of human races – and to the creation of his beloved gardens to which he invited celebrities who held the destiny of nations in their hands. Hating to be photographed, avoiding public notoriety, living frugally on fruit, vegetables and milk, Kahn was very much a secret and solitary person. It was indeed only when the grounds were first opened to the public in 1938, having been bought by the Seine Department after Kahn's bankruptcy, that the extent of his achievements were discovered. For Kahn had not only provided a magical background for meetings between extraordinary men, he had sponsored and stored in his gardens the *Archives of the Planet*, a unique collection of films and 72,000 autochromes; stunning colour photographs brought back by his operators from world-wide missions.

Abraham Kahn – he was later to change his name to Albert – was born in 1860 in Marmouter (Lower Rhine). By 1879, he was in Paris, having left Alsace like so many families after the Franco – Prussian war. He joined the Goudchaux bank, for which he travelled to the Cape in 1882. During this journey, he became interested in the newly discovered South African diamond mines; on his return, he launched De Beers and other securities on the stock market. This enterprise made enormous profits, of which half came to Kahn. He became rich, very rich. Head of Goudchaux's, he specialised in French and foreign government loans, including those which allowed Japan to finance her wars against China and Russia. But Kahn was no ordinary financier. He believed that his mission was to enlighten

rulers, kings, presidents, politicians and industrialists. With a better understanding of the world, they could then work towards a new humanity and peace between men. Kahn chose Boulogne-sur-Seine, to the south-west of Paris, as the base for his operations. In 1893, he acquired a riverside villa at 6 quai de Quatre-Septembre. There was already a garden, but it seems to have been somewhat neglected at the time. Progressively, he bought up the neighbouring properties, demolishing the upper parts of the houses and covering them with earth to give the land form. Following the plans of the well-known landscape architect, Duchêne, the first three gardens were laid out in a direct line east of the house. These, as we can see them today, begin with the orchard, the central alleyway being lined with climbing roses. The smaller French garden beyond is based on Le Nôtre's classic gardens, with all the characteristic elements: a geometric, symmetrical lay-out, clipped trees and motifs formed by seasonal plants. This formality is relieved by the charm of the great palmarium, whose white-painted metal and glass structure contains a double white marble staircase and mirrors. Here, Kahn used to hold court, surrounded by a permanent display of the flowers in season. Although there used to be two greenhouses attached, they were used to grow fruit rather than exotic plants; these, Kahn reserved for the gardens of his Cap Martin villa on the Côte d'Azur, where he planted rare species. On the boundary of the Boulogne grounds is to be found the 'English' garden. The undulating ground through which streams trickle is covered in springtime with crocus, bluebells, narcissi and scillae. Lime, plane, maple and ginkgo trees are free-growing, isolated or in groups. The garden was intended to be as natural as possible, although the play of light and shade was taken into careful consideration.





Over the following years, the blue, golden and Vosgian 'forests' took shape. Despite their names, they cover a mere two acres in all. In the first, the Atlas cedars spread their glaucous foliage over the rhododendrons, azaleas and hydrangea, while carp and goldfish swim in pools fringed with marsh flowers. The adjoining 'forest', planted with *picea excelsa aurea* and birch, can be particularly appreciated in spring, when the pale tips of the spruce and the young birch leaves are of a golden colour. In contrast, the Vosgian 'forest' is sombre, composed of dark green spruce, Himalayan and black Austrian pine, fir, hornbeam, beech and oak. Ivy, ferns and wild flowers grow around enormous pink sandstone blocks brought from the Vosges; it was as though Kahn needed to have part of his native land in his Paris home. The largest and most complex of the gardens is the Japanese one. Begun in 1907, it was designed and laid out by Japanese gardeners sent, it is believed, by the Emperor himself. Most of the trees, loquats, Yedo firs, flowering cherries, ginkgos and maples – many of which are dwarf – were imported directly from Japan, as were the pagoda, the tea ceremony hut, the Shintoist temple and the two houses with their rice-paper partitions and rice-straw mats. Azaleas and bamboos bordering the footpaths of stones, *tobi-ishi*, streams, pools and the red-humped bridge, an exact reproduction of the Tokyo bridge reserved for the Mikado, complete the peaceful surroundings, which offer a very wide variety of species in a relatively small area.

Although Kahn employed a team of 37 gardeners as well as additional seasonal help, the actual construction of the gardens was an enormous undertaking, as well as a vast expense. He spent, it was said, 70 million gold francs... considerably more than Haussmann to create the whole of the Bois de Boulogne.

The trees, already of adult-size, were chosen from nurseries in the region or were even – in the case of the Vosgian 'forest' and the Japanese garden – brought from their original homes. Their transfer into the grounds, placed vertically on wagons, was always carried out at night, as it meant stopping the traffic, and cutting electricity, telephone and tramway wires and cables. In January 1911, Kahn had the imposing chestnut tree moved – one of the many trees transplanted within the actual garden – its roots contained in a tub fifteen feet in diameter. In order to help it recover, it was bathed and watered twice a day for a year. If it had been the previous year, though, the chestnut would have had a little *too* much water, for the great Paris floods of 1910 were disastrous; photographs show the palmarium and the gardens awash.

In 1906, Kahn built a pavilion next to his house. Here, weekly Sunday meetings of the 'Circle around the World' were held. Amongst the famous associates and visitors were Lyautey, Georges Clemenceau, Anatole France, Auguste Rodin, Raymond Poincaré, Henri Bergson, Paul Valéry, Maurice Barrès, Myron T. Herrick, Rudyard Kipling, Rabindranath Tagore, Sir Austen Chamberlain, the Emperor of Japan, the King of Yugoslavia and the Maharaja of Kapurthala. Besides lectures and discussions, the visitors listened to young men of all nationalities who gave their impressions of the state of the world; they had benefited from travel grants set up by Kahn in 1898. Afterwards, everyone would be taken to the projection room, also in the garden. Here they would be shown films of world events and the latest autochromes, with their marvellous, subtle and subdued colours and speckled effects close to Pointillist paintings. These *Archives of the Planet*, a 'sort of photographic inventory of the surface of the globe', were

taken by a team of photographers financed by Kahn and directed by the geographer Jean Brunhes. Between 1910 and 1931, they were sent on mission around France and to 37 foreign countries to study in depth the characteristics of everyday life of humans.

These gatherings of 'The Circle around the World' would naturally include a guided tour of the grounds. The same order was always respected. When there were particularly important visitors, such as the Prince of Wales, the French garden, entirely covered with red flowers, amazingly changed colour and became blue! This transformation was carried out by twelve gardeners, who unseen, whipped out the sunken flowerpots and replaced them with reserves kept in the nearby greenhouse. Astonishingly enough for the time, electricity was installed everywhere, and during evening receptions, lights operated from a hidden switchboard would dramatically illuminate successive parts of the gardens.

Although Kahn placed enormous faith in the Circle's meetings, the one person the celebrities would rarely meet would be Kahn himself, who preferred to spend his Sundays on the Normandy coast or wandering alone in a forest; his chauffeur would be ready to drive him into the country at any time of the day or night.

In 1929 came the Crash. While continuing to support his multiple concerns, Kahn fought off his creditors as long as he could, refusing to give up his copper and gold mine interests. Finally ruined, he lost everything. In 1936, the Seine Department authorities bought the Boulogne gardens and the *Archives of the Planet*, which had been put up for auction. Kahn was allowed to go on living in his house and it was here, alone in an unfurnished room, that he died in 1940.

Now owned by the Hauts-de-Seine Department, the gardens can still be visited. They remain very much as they were in Kahn's day. As for the autochromes, at present available only to researchers, they are being classified and catalogued by the curator, Jeanne Beausoleil and her team. This vast work includes making copies of the fragile plates and developing those which have remained hermetically sealed in their original boxes.

3: The Japanese garden which was designed by Japanese gardeners in 1907, was planted with trees imported from the Far-East.

4: Rabindranath Tagore in the French garden's rosery, 1921. The Indian philosopher was one of the many celebrities invited to Kahn's 'Circle Around the World'.

5: Rhododendrons on the edge of the marsh pools, 1912. Successive parts of the garden would be dramatically illuminated during evening receptions.

Photographs: All photographs are autochromes from the Albert Kahn Collection – Département de Hauts-de-Seine.



FABERGÉ'S LONDON BRANCH

Although the name of Fabergé is highly regarded by collectors throughout the world, little is known about the firm's history. The recent discovery of a set of sales ledgers has enabled the story of Fabergé's London branch to be told in greater detail.

Recently, works of art by Fabergé have attracted more and more interest. In 1977, at the Victoria and Albert Museum exhibition, large crowds were given an opportunity to view the extent of Fabergé's creative genius. Since then several comprehensive studies of the work of this last court artist have been compiled.

Despite this, very few concrete dates, documents and photographs of the firm's history were published. Consequently the recent discovery of the sales ledgers from London branch of the firm are of great interest for the amateur and collector of Fabergé objects.

A brief resumé of the firm's history should be given. In 1842 the firm was founded in St. Petersburg by Gustav Fabergé, a goldsmith of Huguenot descent who produced mainly gold and diamond jewellery. In 1870 his son Carl Fabergé took over the business and in

1885 began to produce objects of fantasy with guilloché enamel decoration and semi-precious stones. He soon attracted a large number of clients who liked the discreet elegance of his objects. In 1887 he opened a branch in Moscow, another in Odessa in 1890 and finally one in Kiev in 1905. Fabergé received international recognition at the Exposition Universelle in Paris in 1900 where he displayed several of the famous Imperial presentation Easter eggs.

Although Fabergé had many customers in Paris, he came to England in 1903. This was obviously because – until 1906 – Fabergé was associated with the English brothers Allan, Arthur and Charles Bowe, and also because the potential clientele in England was as refined as it was wealthy. Clearly, a combination which must have been of interest from the commercial point of view for a representative in London. It should be remembered that while

Fabergé employed almost 500 artists and craftsmen in his workshops, he himself was an administrator and only supervised the production.

The history of the English branch begins in 1903 with the dispatch of Arthur Bowe from Moscow to London. He set up a contact office in the Berners Hotel and began the first transactions. Obviously the objects found immediate recognition. Many Englishmen who at that time were establishing industries in Russia knew Fabergé's shop already in St. Petersburg. Queen Alexandra learnt of the Fabergé objects from her sister, the Dowager Empress Maria Feodorovna. The Duchess of Marlborough, née Consuelo Vanderbilt, came back from a visit to Russia in 1902 laden with treasures from Fabergé including a pink enamelled egg-shaped serpent clock of Imperial size and quality (now in the Forbes Collection, New York). In 1904 an exhibition organised by Lady Arthur Paget took place at the Royal Albert Hall in a charity bazaar. For a short while, the branch office was situated in Portland House, Duke Street, Grosvenor Square, but in 1906 it was moved to 46 Dover Street. It remained there until 1911 when it was moved once more to 173 New Bond Street.

The re-discovered sales ledgers – two leatherbound folio volumes – contain the first entry on 29 October 1906 which, however, was later deleted. It should have confirmed the purchase of 22 objects to the Queen. Until the beginning of the detailed notes in October 1907 no more entries are recorded, despite the fact that the famous order of the Queen for the Sandringham menagerie *en miniature* must have taken place during this time. The reason for this gap of one year in the records must have been the re-organisation of the London branch. Arthur Bowe left the firm and with the aid of Henry C. Bainbridge, Nicholas Fabergé took over the direction of the London office.

From 6 October 1907 to 9 January 1917 all the sales are entered in the ledgers, with the date, purchaser's name, description of the object, inventory number, sale price in pounds sterling and cost price in roubles. As from 1908 the records were entered in Bainbridge's handwriting.

An example for an entry in the ledgers is illustrated in fig 3. The presentation of the contents of the sales ledgers can follow this order of entry: the first entry was on 6 October 1907. The monthly account went from the 13th of the month to the 12th of the following and the total was written up as the 'new London branch total'.

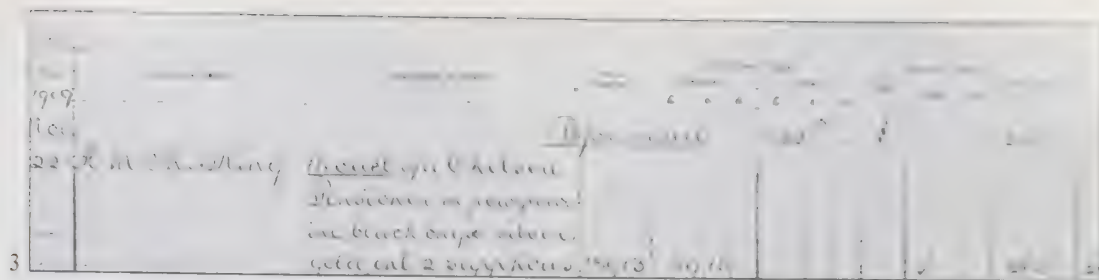
The best times of the year for selling the objects were Easter and Christmas. These were also the times of the year when a selection of items was taken to France: in December to Paris, in the spring to Nice, Cannes and Monte Carlo. It was most probably Nicholas Fabergé or Mr Bainbridge who delivered the orders, acquired new ones and obviously established new clients.

The last entry was on 9 January 1917.





2



3

1: A previously unpublished photograph of Fabergé's shop in St. Petersburg. George Stein, the workmaster who created the Imperial carriage for the famous Coronation Easter Egg, is in the centre selling a diamond necklace to the Grand Duke Cyril Vladimirovich.

2 & 3: A model of a Chelsea Pensioner, made of hardstones and pourpaurine, bought by King Edward VII on 22 November 1909 for £49 15s. A detail from the London sales ledger shows this purchase. Reproduced by Gracious Permission of Her Majesty the Queen.

4: Snuff box in the Louis XVI taste with two painted views of Chatsworth, home of the Duke of Devonshire, signed by Henrik Wigström, Fabergé's chief workmaster from 1903. Bought by Queen Alexandra, January 14, 1909 for £96. Length 6.3 cm. Collection of the Trustees of the Chatsworth Settlement.

5: Portrait model of King Edward VII's Norfolk terrier Caesar, bought as a present by the Hon. Mrs Ronald Greville on 29 November 1910 for £35. Reproduced by Gracious Permission of Her Majesty the Queen.



5

This is surprising insofar as it has always been understood that the London branch office closed down in 1915, because of an Imperial order that all capital abroad should be returned to Russia in order to finance the war. It is now clear that the shop in New Bond Street was closed, but the business was carried on by Mr. Bainbridge privately without any restrictions.

In 1917 the remaining stock in London was bought by the French firm Lacloche Frères of

the Rue de la Paix, who re-marked the boxes of almost 200 objects with their own trade mark and sold them later on. Lacloche had been cultivating business contacts with Russia, selling his own objects there and importing Russian objects into France since the turn of the century.

Hundreds of names are listed in the section of the ledgers which is headed 'Customer's name'. The clientele in fact represented the

fashionable and wealthy Edwardian society.

The most notable of all were King Edward VII and Queen Alexandra. Their visits to the shop were not so frequent, but usually a large amount of objects are mentioned as purchased by them. Many of the objects which are mentioned, can still be found in the Royal collections today. The 'Frame, nephrite, ½ pearls, view in enamel of Sandringham; Nr. 17829, £67, cost price 348 Roubles' was bought by the Queen on November 28, 1908.

All those who were within the circle of the King's friends and therefore represented Edwardian society *par définition*, are mentioned as clients who regularly visited the shop. These were the Hon. Mrs. George Keppel, the financier Sir Ernest Cassel, The Earl Howe, Lady Arthur Paget, the Duchess of Roxburghe, Lady Cooper and the Hon. Mrs. Ronald Greville. The latter bought a present for the King on 28 November 1910: Dog 'Caesar', fig 5, white onyx, brown enamelled collar with inscription 'I belong to the King', Nr. 18521, £35, cost price 157 Roubles.

Caesar was the King's favourite dog which went with him everywhere and at the funeral of the King in 1911 was carried behind the coffin even in front of all his family and the foreign monarchs.

Leopold de Rothschild was also one of the more famous clients at Fabergé's. He visited the shop regularly and made large orders, including the coronation vase, described in the ledgers: 'Cup, rock crystal, engraved gold 72° enamelled, different stones, Nr. 18011, nett



4



6



7

6: An enamelled gold-mounted agate ash-tray signed by Henrik Wigström. Bought by Earl Howe in 1914 for £90.

7: Brass ash-tray inscribed 'War 1914' and 'K. Fabergé'. Presented as gifts to special customers, cost price 26.25 roubles.

8: This chrysanthemum flower study in gold, enamel and nephrite signed Henrik Wigström, was the most expensive ever sold in the London branch, bought in 1908 for £117. Reproduced by Gracious Permission of Her Majesty the Queen.

9 & 10: Gold-mounted table-clock decorated in the Rothschild racing colours, workmaster Henrik Wigström. This clock was bought by Lady Cooper for £40 15s in 1909. The Cyrillic signature of Fabergé and the stock number 19662 are marked on the bottom.

11: Gold-mounted nephrite bonbonnière, shaped as a pianoforte, signed by Michael Perchin. Bought by the Viscountess Curzon in 1913 for £62.

£430, cost price 2,705 Roubles' 12 April 1911.

He gave this vase to King George V and Queen Mary at their coronation, having filled it with orchids from his garden in Gunnersbury. On 7 December 1911 he bought a 'bonbonnière, blue and yellow striped enamel'. These were the Rothschild racing colours which became rather popular as a number of objects was ordered in these colours also by other clients.

Other names which appear time and time again are Mr. Stanislas Poklewski-Koziell, Councillor at the Russian Embassy, Princess Hatzfeld née Claire Huntingdon from Detroit, Grand Duke Michael Michaelovich and his wife, the Countess Torby whose collections were inherited by their daughter, Lady Zia Wernher, and are now partly exhibited at Luton Hoo.

While in Paris the Prince de la Moskowa and the Baronne Edouard de Rothschild were amongst the clientele, Fabergé had in London Lady Sackville, the Maharajah of Bikanir, Viscountess Curzon, Princess Cécile Murat, Empress Eugénie, the Queens of Italy and Spain, King Manuel, the Dowager Empress of Russia and also the Prince Aga Khan amongst his customers. The Prince Aga Khan, for example, bought a 'Scent bottle, nephrite, gold mounts, red and white enamel' for £30 on 18 October 1913.

Only in few cases cash sales were made, the purchaser being named in the ledgers as *Mr. X* or *Inconnu*. More often, however, presents to customers are recorded as for example: 'Gifts given in recognition of general services rendered' or 'W. Koch's valet: tie pin, gratis'.

The descriptions of the objects are short but precise. The materials used are given as well as the colours of the enamel. Apart from the especially famous clocks, boxes, frames and miniature Easter eggs there are also more unusual objects mentioned which show the extraordinary versatility of Fabergé's craftsmanship. There are for example 'clinical thermometers, menthol or tablet holders, crochet hooks' as well as figures of animals: 'comic birds, pig (smiling), borzoi, Zoubi, chameleon, Dachshund, Schattenvogel, elk, ant-eater or gnus'.

A few statistics should give an idea of the

production of the firm: between 14 July 1912 and 13 July 1913 – the normal fiscal year – 713 objects were sold. Most surprising is the large number of cigarette cases, altogether 91, 71 miniature Easter eggs, 25 animal figures, 23 frames and only eight table clocks which were sold during the period of this year.

The rarest of the objects are the flower studies and the hardstone figures. When the sales ledgers were being kept between 1907 and 1917, almost 10,000 objects were sold and only 35 flower studies are mentioned. These included cactus and a sprig of mistletoe, and a complete list is given on page 105. It is remarkable that Japanese flowers were very popular in 1907/8 in London. None of the famous lily-of-the-valley sprays which are considered so typical for Fabergé's *oeuvre* nowadays were sold in London.

Even more rare than the flower-studies are the hardstone figures: there are only four mentioned in the sales ledgers:

'John Bull', nephrite coat, white onyx waistcoat, yellow orletz trousers, black obsidian hat, boots, gold stick, buttons and watch chain. Nr. 17099 S. Poklewski. £70.

'Uncle Sam', white onyx hat, shirt and trousers, obsidian coat, orletz face, grey and red enamel waistcoat, gold watchchain and buttons. Nr. 17714 Mrs. W. K. Vanderbilt. £60.

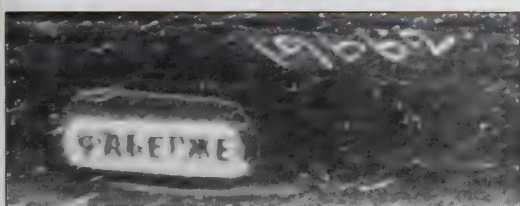
Model of a Chelsea Pensioner in pourpourine, black onyx, silver, gold, enamel, 2 sapphires. Nr. 18913 H. M. The King. £49. 15s.

Sailor, white onyx, orletz, lapis lazuli, black onyx, etc. Nr. 17634 Mme Brassow. £53.

After the description of the object, there follows as a matter of course, the inventory number. Every piece has such a number. In most cases it is found on the metal base of the object scratched near the signature. Hardstone objects, especially the animal figures which are usually unsigned, have a number in the sales ledger, but do not have a number marked on them. The same is applicable for the miniature Easter eggs or the smaller pieces of jewellery on which even the stamp would scarcely be visible purely from lack of space. Occasionally, the inventory numbers can be found on wooden boxes, either scratched or written in ink.



8



Speaking of marks and stamps on Fabergé objects sold in London, the English import marks should be mentioned. It is known that at first Fabergé refused to allow his objects to be controlled in England because of technical difficulties. This resulted in a court case against the Worshipful Company of Goldsmiths which Fabergé lost in 1910. The verdict basically only concerned 'enamelled objects' which henceforth were taxed and re-marked in London. Other objects, especially mounted hardstone, were not affected by the Customs Act and in fact, there is only a small percentage of Fabergé objects which were sold in London with the English import marks.

Fabergé's luxury objects were always relatively expensive. The 713 objects which are mentioned in the year 1912-1913 sold for £16,401.

Generally the prices were as follows: Miniature Easter eggs in simple enamel cost from 10s to £1, gold mounted Easter eggs from £3 to £10; cigarette cases in silver £7 to £20, those with enamel £21 to £40, cigarette cases in hardstones, especially nephrite, £35 to £80, and in gold £63 to £120. Mounted wooden frames cost £4 to £7 and enamel frames £20 to £30. Table clocks ranged from £27 to £70 depending on the work involved and the average price for the animal figures in hardstone was £25.

The flower-studies cost between £20 and £117 and the rare hardstone figures between £49 and £70.

The most expensive objects were the pieces of jewellery which were not amongst the usual Fabergé repertoire. A diamond tiara was sold

to Mrs. Wrohan on 14 December 1909 for £1,400.

Today, it is very difficult for us to imagine the actual value of the mentioned prices. As a comparison, according to the Baedeker of London 1911, a hotel room at the Claridges Hotel as well as an à la carte dinner at the Ritz cost upwards of 10s 6d. Furthermore, a dozen oysters could be ordered for between 2s and 4s 6d. As far as the Underground fares were concerned the Baedeker said: 'The fares are low: 1d-4d'.

The last column in the ledgers have the cost price in Roubles, showing that the profit margin was calculated at 90-100%. A number of items especially objects commissioned by favourite customers were sold at nett prices.

What remains astounding is that a number of objects sold were returned by customers and also by others than the purchaser, most probably persons who received an object as a gift. As an example, the 'Japanese flower in bamboo' bought by Leopold de Rothschild for £35 18 December 1908 was later returned by the Countess of Carnarvon. This again proves that most of the Fabergé objects were bought as presents.

Fabergé's shop in London was only a branch of the main firm in St. Petersburg, where the number of objects sold was on a far larger scale than that in England. Documents from the mother firm have hitherto remained unpublished. The account books from the Imperial Court containing valuable information as to the purchase of Fabergé objects are preserved in the Hermitage Museum in Leningrad.

Inventory of the 35 flower-studies sold Fabergé's London branch between the years 1907 and 1917:

Burberry	Raspberry Bush
Branch of Roses	Cornflower & Oats
Marguerite Daisy	Birch Branch
Cherry	Rose Tree Pruner
Blackberries	Red Currants
Japanese Flower	Whortleberry
Convolvulus	Jasmine
Japanese Lotus	Daffodil
Vase of Violets	Bluebells
Pensée	Crocus
Chrysanthemum	Pansy
Crategus Branch	Nasturtium
Holly	Cactus
Japanese Pine	Mistletoe Sprig
Japanese Cherry	Jessamine
Japanese Flower	Sweet Pea
in Bamboo	Narcissus
Snowdrop	Forget-me-not

Acknowledgements:

I would like to express my grateful thanks to the following:

*The Fabergé Family Archives
Dr. Géza von Habsburg, Christie's Geneva
The Hon. Patrick Lindsay, Christie's London
Mrs. Marina Lopato, Department of Silverware and Jewellery, The Hermitage, Leningrad
Mr. Jean Stein
Miss Fanny Tottenham*



IOLAS IN NEW YORK

by Rita Mercedes

The history of the Iolas galleries, with their openings, closings and globe-trotting journeys, marks more than the bewildering itineraries of Alexandre Iolas – they mark in many cases the significant movements of Modern Art. Where art is found to flourish, nearby will be Iolas. Or could it possibly be the other way around?

Intriguing, enigmatic, coyly obscure, the amazing Iolas is back in New York again after having left the city in 1967 to expand his European interests. Joining his business associate of 25 years, Brooks Jackson, Iolas' return to New York is a major step and sure to cause serious discussion in the art world (as the man's movements always do). The return is particularly meaningful since it follows Iolas' decision to close successful galleries in Paris, Milan, Geneva and Rome.

Why the startling change of venue? 'First of all, I've been an American citizen since 1944. I worked here and had a successful gallery for twenty years. All of my artists were European, and they couldn't stay. When they went back to Paris, so did I. Without me they have had no protection. Magritte died, Man Ray died, Fautrier died. There was nothing to hold me there anymore.'

Does Iolas, as do many other important figures in the art world, consider New York *the* art centre of the world – enough of a focal point to abandon the great European art capitals? 'Of course New York is a wonderful city.' He takes a moment to consider the suggestion more carefully, and then replies with fervour: 'No. . . no! No place can be the centre of art'. For Iolas, the world can be a very large stage.

Alexandre Iolas was born in Egypt to Greek parents who were part of a large and permanent Greek colony. As a young man he was sent to Germany to study modern dance with Florence Myer. However, it was in Paris that Iolas discovered his true passion. While pursuing a dance career Iolas began to pose for artists. The sessions often led to great and



lasting friendships with painters who would eventually become major figures in the art world.

Iolas speaks of this time, and just about everything else that invites probing, in a vague and cryptic manner. What is so fascinating about the man is not what he says, but what he does not say. The brief and casual references to great names, places and events are tossed out and quickly withdrawn behind a sly grin. A direct question about how he first met Max Ernst is answered with a vignette about their encountering one another at a ball after Iolas had danced at an earlier recital. 'Max Ernst did my makeup!' he recalls. Further attempts to find the thread which connects Iolas' brilliant career from dancer in Paris to one of the most successful gallery owners in the world are met with playful reticence. Yet, some of Iolas' history is revealed, albeit with reluctance.

Alexandre Iolas began to buy art while still dancing in Paris. His first purchase was a de Chirico which was paid for in weekly instalments. Iolas' interest in art grew slowly but steadily because, in his words, he had 'the poetry of art in me'. The tale of how he opened

the first Iolas Gallery in New York in 1945 is vintage Iolas: 'I had only ten dollars. I gave it to a friend, a Duchess de Gramont, who said she would put it on a horse. When she came back she had 200 dollars – but I needed 300 to open the gallery. But we explained that *she* worked for Elizabeth Arden, and I guess it was good enough'.

The legendary Iolas luck has been working ever since. Iolas doesn't believe there is any great secret or formula to his unusual ability to recognise great works of art. He speaks fondly of the early days when he represented the then unknown Magritte, Ernst and Man Ray:

'Surrealist art is the simplest thing in the world. I react to art instinctively. If you would have asked Magritte about his symbology, he would have been angry to think what he painted were just symbols. Nobody wanted them. I couldn't sell a Magritte for 50 dollars. Now they sell for, I don't know what, – they're *very* expensive.' But how did Iolas recognise the important artists and the important works? He answers with a soft shrug of the shoulders: 'They are there . . . all you have to do is see them.'



1: The Fernand Léger exhibition at the new Iolas-Jackson Gallery, New York.
Photograph: eeva-inkeri.

2: Alexandre Iolas.
Photograph: eeva-inkeri

The Fernand Léger show at the Iolas-Jackson Gallery in December of last year sold three works on the first day at a value of more than one million dollars. Future plans include a Picasso centennial exhibition in March of 1982, an Old Masters show, and an exhibition featuring new American artists. And, as always, the Iolas stable: Marina Karella, Nikki de Saint-Phalle, Michael Pibo, Franco Ciarlo, Paulos Tinguelli, and Greek artist Takis, for whom Iolas has great enthusiasm.

Iolas, solicitous and playful, gives away bits of information, odd exclamations, pleasantries and gossip – but not his secrets. In fact, it is his simple philosophies which seem to contradict his exciting life. New York's Iolas-Jackson Gallery, almost immediately proved to be still another success in a career of successes for Alexandre Iolas.



by Alastair Duncan

THE PIONEER TIFFANY COLLECTOR



1: A corner of Dr. Neustadt's front room, showing an array of grape and wisteria table lamps. The table top is also cluttered with a variety of Tiffany items and a Tiffany panel can be seen above.

2: Dr. Egon Neustadt seated at his desk surrounded by lamps. These include dogwood, butterfly, peony and Venetian examples together with their rare, and interchangeable Tiffany bases.

3: This illuminated sample panel of a variety of Tiffany glass was assembled by Dr. Neustadt to show each one's luminescent qualities. Below are Elizabethan and Russian lamp-shade models.

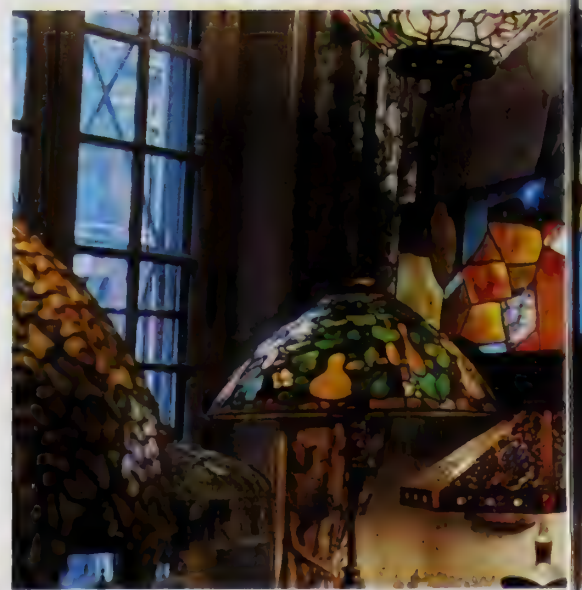
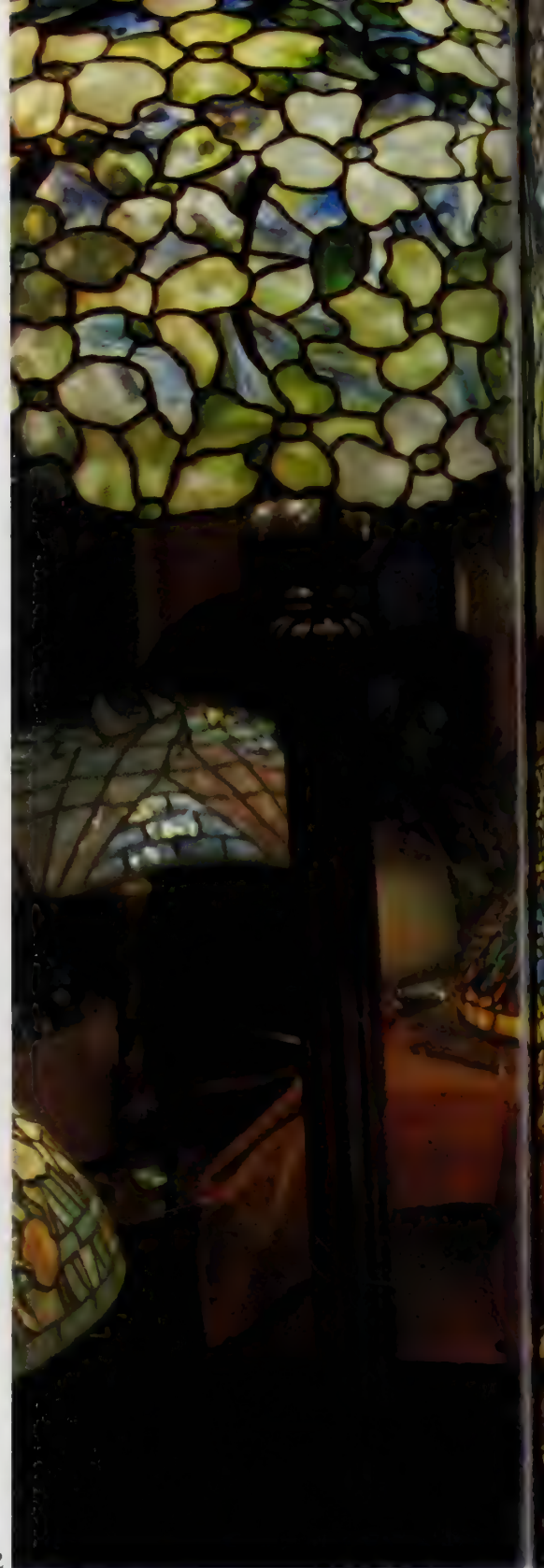
Photographs 1-5: David Robinson.

A second crossroads has been reached by L. C. Tiffany. The first, when his work was plunged into obscurity at the time of his death in the early 1930s, is characteristic of the precipitous decline in popularity suffered by many major artists after a prolonged and celebrated career. For Tiffany, familiarity finally bred contempt, largely because he failed to modify the floral opulence of his 1890s designs to the 1920s mood of austerity. Windows produced at the Studios just prior to its closure in 1933 were identical in theme to those produced 40 years earlier: following the style of Art Nouveau without changing to the more modern trend which started to emerge and was more accepted by the public at large, Art Deco.

The rediscovery of Tiffany's art came gradually, even conspiratorially, in the late 1940s. By 1960 it had attracted a substantial following. Prices rose accordingly, at first slowly and then, as the 1970s came and went, at breakneck speed. Mr. Tiffany was reborn – recognised, as if suddenly, as a monolithic native talent, comparable in his contribution to the decorative arts in America as his contemporaries in the fine arts – Eakins, Sargent and Whistler – were to 19th century American painting.

The corresponding escalation in Tiffany prices and the publicity afforded each new record in the press has flushed out too many important objects too quickly for the market to absorb. The normal cycle of popularity which an artist's work undergoes has therefore been compressed and accelerated, leading to a temporary softening in its value as occurred in the Old Masters and Impressionist markets in the early to mid-1970s. Two events follow such abnormal growth in the market: first, the investors who were initially drawn to the field by the prospect of short-term profits abruptly leave it for alternate forms of investment. Second, and much more ominously for the market's long-term prospects, the high prices lead to an infusion of fakes into the market. Most of these are blatant forgeries, meant to deceive. Others, well-meant but equally ill-conceived, are the limited editions of Tiffany's work issued by *bonafide* institutions as 'authentic reproductions.' Fakes, intended or otherwise, bring one to an inevitable step in a market's evolution, the need for provenance. Tiffany has reached the stage where, particularly concerning his lamp models which were made in series and with interchangeable bases, it is essential that exact records of ownership be established. The recent spate of reproductions highlights the immediate need for such documentation. As the fakes themselves age so pedigree will become increasingly crucial as the 21st century comes and goes.

The pursuit of provenance in the Tiffany market leads one automatically to Dr. Neustadt. Few collections are older and none embrace as wide a range of items. The time has gone when one could do it again. It therefore provides the rare opportunity to examine what





could be achieved in the days before forgeries and speculative pressure sullied the market.

In Dr. Neustadt's Manhattan apartment are assembled over 200 lamps and 40 windows; the product of over 30 years of quietly systematic and assiduous collecting. In three dark rooms and adjoining hallways on two floors – the effect is one of planned clutter – is crowded the singular most important rebuttal to any question of Louis Comfort Tiffany's contribution to the decorative arts. Glass flowers bloom in organic profusion beneath glass trellised fruit and landscapes. The impact is startling, and one made all the more memorable when one realises that the unique charm and cosiness of the collection's present location will certainly be lost when it is re-housed one day in a real museum proper. The collection is named the

Egon and Hildegard Neustadt Museum of Tiffany Art in anticipation of this event.

Only in the early 1960s did the Tiffany revival materialise, and then only slowly. Martin Grossman was amongst the first promoters. Another was Lillian Nassau, for many years now the market's undisputed *doyenne*. Other initiators were Walter Chrysler and Mrs. Gassman in her 'Circa 1890' antique store. Today there are eight major Art Nouveau and Art Deco shops within twenty blocks on Madison Avenue alone that claim Tiffany expertise, and there are many more all over the country.

Dr. Neustadt's collection is not comprised solely of lamps, as people who have read his *The Lamps of Tiffany* might presume. It can be divided into three distinct categories, lamps,

windows, and the last large extant supply of uncut Tiffany sheet glass. I shall start with the last-mentioned as it is in his glass that Tiffany's mastery in lamp- and window-making so irrefutably lies.

If Tiffany had had to rely on the commercial glass of the Heidt Company in Brooklyn, for example, as did competitors such as Handel, La Farge, and Duffner and Kimberly, his lamps would today be immeasurably less important. (Tiffany purchased at first from Heidt, but found the range of colours and textures available quite inadequate for his needs.) Other stained-glass studios produced windows and lamps in which the designs and method of assembly matched those in some of the Tiffany Studios' productions. Without the range and colours of Tiffany's glass,

however, their work must remain inferior.

Dr. Neustadt's supply of uncut glass contains a wide selection of the original range of textures and colours that were produced. There are many sheets of rippled, 'fractured', linenfold, mottled, striated and the especially-prized 'drapery' glass. Dr. Neustadt has assembled examples of each variety of glass in sample panels that show each one's peculiar luminescent qualities.

The collection consists of over 200 lamps, few of which are duplicates. Whereas there are two magnolia floor lamps (each worth roughly \$250,000), one is of young magnolia blossoms, the other of an older tree. There are roses and rambling roses, standard peonies and elaborate peonies, flowering water-lilies and water-lily pads. Even the background glass in each of the

ten dragonfly lamps depicts a different season or time of day. There are flowering hydrangeas, lotus, laburnums, crocuses, dogwoods, black-eyed Susans, and trumpet creepers. Also nasturtiums, cherry trees, geraniums, wisterias, lilies, daffodils, and oriental poppies. The number of species seems far to exceed that in nature while improving on its subtlety and variegated palette. The original portfolio of black and white photographs from the Studio Design department (now in the Doctor's private collection) bears testament to the care with which Tiffany's designers reproduced every detail of a flower or bud on their windows and shades; photographs of both entire plants and details of pistils and stamens were taken to assure that not even the smallest details were lost in the translation into glass. The artistic licence evident in so many of Gallé's and Daum's floral glassware is largely absent. Some of the shades show a seasonal design: on one side the flowers and leaves depict the early season of spring with soft initial colouration while the other side shows them a few months later at the height of their bloom. Other shades demonstrate the remarkable versatility of dichroic glass: when lit from outside, they are, for instance, of greenish colour with some yellow dots. But from the inside, their colour changes suddenly to red with purple dots.

There are, in addition to the floral lampshades, many blown Favrile and geometric leaded-glass shades in the Neustadt collection. The former are characterised by iridescent ogee or peacock decoration, the latter by their radiating rows of deeply mottled glass, often with a central band of turtle-back tiles or glass jewels to provide a decorative fillip to the design's geometric symmetry. One chandelier, in particular, catches the eye. It was covered in thick paint when first Dr. Neustadt saw it. On chipping it off with a scalpel, he discovered that the paint concealed original Tiffany glass. Further chipping revealed perhaps the collection's most charming acquisition; a chandelier incorporating panels of a repeating arabesque design in indigo, violet, and sky blue glass. The intricacy and rarity of the lamp bases (as distinct from the shades) of Tiffany lamps is often over-looked. Nowadays, certain table and floor lamp bases fetch considerably higher prices than the shades with which they are offered for sale. Values of shades and bases must now be computed separately and there is an active exchange in Tiffany bases parallel to, but independent of, the one for complete lamps. Tiffany designed most of his lamp bases to be interchangeable so bases can often be switched to upgrade lamps. Dr. Neustadt's collection includes several bases which are worth more than \$50,000 *each* on today's market. Two, in particular, are highly prized: large table-lamp bases that contain iridescent turtle-back tile and mosaic *tesserae* set into the bronze. On a first visit to Dr. Neustadt the sheer volume of shades and their kaleidoscopic





5

colour is feast enough. Only on a subsequent trip does the range of bases become evident: each of the ten dragonfly shades, for example, is housed on a different model. The apartment's dark corners yield other elaborate bases; some with glass blown into a lattice mount, others with filigree or ropetwist applied decoration; others, again, with glass cabochons and jewels set into the brown, gilt, or verdigris patinated bronze. There are, in addition, early pottery bases commissioned from Rookwood, Cincinnati, and Grueby, Boston, before the Tiffany Studios foundry constructed their own bases.

The collection includes approximately 40 windows. There are floral, landscape, and ecclesiastical windows, each incorporating one or several Tiffany lighting techniques. For the most part, this includes the overlaying on the front and/or back of the window of additional pieces of glass until the desired density and depth of colour is achieved. Some windows have as many as four additional layers, each piece of glass housed in copper-foil or lead-came that is soldered in position, one behind the other. In addition, to achieve perspective in landscape windows, Tiffany placed pieces of glass directly behind the opalescent front panels in the window so that they are invisible when seen by reflected light. When the window is illuminated from the rear, how-

the 'hidden' horizon or distant mountain range suddenly becomes visible.

The great anomaly of the Tiffany market is that his windows are priced consistently below that of his lamps. That a daffodil table lamp, for example, of which any number of identical models still exist, can sell for more than a ten by four foot *unique* Tiffany window, is aesthetic nonsense. The fact that at most only one half of a lampshade is visible at any one time eliminates the need for it to have an integrated overall design. For this reason most shades have a repeating floral or geometric pattern. A window, however, calls for a design that is perceived in its entirety. Tiffany must, therefore, be artistically judged by his windows, *not* by his lamps. The latter were the commercial undertaking that largely subsidised the former's artistry. Yet a window's seeming fragility, bulk, and immovability when installed depress its market value enormously. Collectors seem to feel that however beautiful a window is it cannot be adequately displayed, that somehow it does not qualify when consideration is given to the importance of a Tiffany collection.

Perhaps curiously for a collection of this magnitude, there are very few pieces of art glass that are not incorporated into some form of lighting. Dr. Neustadt has only about

by many – that the magic of Tiffany glass lies in its translucency, that its innate beauty is only revealed by transmitted light.

It is in part this 'diachroic' aspect of Favrite glass – that it is transformed from a flat, achromatic material when unlit in to a brilliant, almost pulsating, medium when viewed by transmitted light – that linked Tiffany to the *fin de siècle* philosophy in the decorative arts and which today provides the only possible major criticism of his work. Tiffany's pre-occupation with his glassware's beauty was frequently at the expense of its function. His lamps provide an example of this. Whereas they are themselves illuminated, they do not illuminate. The rays of light, in accentuating the properties in the glass, are trapped. Dr. Neustadt's apartment seems to glow; in effect it is a darkness punctuated only by soft points of light some of which are really insufficient for reading purposes. This, however, is a minor criticism, to counter such unique beauty.

4: A fine landscape window with a second layer of glass plated onto the back to create the effect of a mountain range.

5: A series of dragonfly lamps beneath a large window. In the centre is one of the renowned 'Spider Web' models.

'THIS A VERY STUBBORN PERSON'

A visit to Dr. Egon Neustadt by Patricia Lynden

At first it was a matter of furniture. After their marriage in 1935, Dr. and Mrs. Neustadt moved into their first home, a small Tudor-style house built for them in Queens, and promptly set about to furnish it. 'We had very little money,' Dr. Neustadt recalls in his German-accented English. 'I was working in the orthodontics department at New York University for just my salary and it didn't pay much. One day we went to the neighbourhood of Greenwich Village where there were some stores that had nice second-hand furniture. We went into one that had a basement entrance and in there were some nice French lamps and some others in silk. Over in one corner was another little lamp that we looked at, and it fascinated Hildegard, my wife, who was very taken with its beautiful colours. We had no idea it was a Tiffany or who Tiffany was, but we bought it for \$12.50 and took it home and I put it on my desk. Our friends didn't like it.'

The lamp was small and comparatively modest. It had a daffodil design on its shade and was mounted on a plain, spherical copper base – all quite unspectacular – but it captivated the Neustadts. 'It was the colour,' Dr. Neustadt remembers. 'Tiffany used only his own glass and he devised a method of eliminating most of the pigment and paint from it which gave it a wonderful transparency. It was the addition of metal powders – bronze, zinc, copper, gold, silver, others – which crystallised in the glass and gave it its richness and translucency.' A few days after the purchase, the Neustadts noticed the Tiffany signature. Dr. Neustadt looked up the American artist in an old college text written in German and found him briefly identified on the last page. That gave the Neustadts a name to ask for when they went looking for similar lamps for their new house.

'I roamed Greenwich Village, went to auctions everywhere, and spent one afternoon each week visiting shops, mostly in that same area,' Dr. Neustadt says. 'There were a number of dealers who knew I was looking for Tiffany pieces and they helped me find them. The only problem was that at that time many people threw them out; some even melted them down for their bronze content. *Art moderne* was very much in vogue; everything had to be very geometric to be in style. For many dealers Tiffany pieces just took up space. But I am a very stubborn person. If I want something – a suit, a shirt, or something special to eat – I will go to twenty, 30, even 40 places to find what I am looking for. I did the same thing with these lamps.' Later on, having become wealthy through his dental practice and canny property investments, the Neustadts built a large country house in Connecticut.

To furnish it with their favourite lamps they scoured second-hand and antique shops along roadways and in every nearby town.

By 1960 the Neustadt collection contained over 100 pieces – mostly lamps, about a dozen stained glass windows, and a variety of small objects. This abundance of Tiffany helped decorate the couple's Manhattan apartment, to which they had moved after World War II, their country house, and Dr. Neustadt's orthodontistry offices. Then, one day during the mid-1960s, Dr. Neustadt recalls, 'I was talking to a friend who also collected Tiffany. He was engaged to a young woman whose father was a policeman in Brooklyn, and from his daughter and her fiancé this poor man heard about 'Tiffany, Tiffany, Tiffany' all the time. The policeman had recently come upon a ceramics factory in Brooklyn that had 880 boxes containing sheets of stained glass, so naturally he mentioned this to his daughter and she told her fiancé and he told me. I went out and had a look and it was all Tiffany, left over from his studio in Corona, Queens, and beautifully packed in Tiffany boxes. I bought the whole lot for \$25,000.'

That was a turning point for Dr. Neustadt and his collection. 'There were 125,000 sheets of glass there which took me ten years to sort. It gave me a chance to do some basic research, and that's when I learned the real value of Tiffany glass. People had always concentrated on the unusual shapes he created, but now I could really learn something about the transparency, the reflective qualities and the textures of his glass that no one had noticed before.' Dr. Neustadt was no longer a man who bought Tiffany lamps for furniture, but a serious collector of Tiffany art. He began to fill out his collection to make it fully representative of every style of Tiffany lamp ever made. He also began work on *The Lamps of Tiffany* (Fairfield Press, 1970), which is now recognised as a standard work on the subject.

Although Dr. Neustadt insists that prices for Tiffany works have skyrocketed beyond his means, he still manages to add to his collection at the rate of four or five pieces a year by 'stealing.' Recently, for example, he found at a major prestigious art auction house, a small stained glass window which he recognised as a work of Tiffany, but which the auction house's own experts did not. Because he is well known by Art Nouveau dealers, he got a friend to bid for the window on his behalf and bought it for \$800. Dr. Neustadt estimates it to be worth ten times that amount.

And not long ago, he was asked, as he often is, by a fashionable art merchant to give his expert opinion on two stained glass windows thought to be Tiffanys. After he decided they

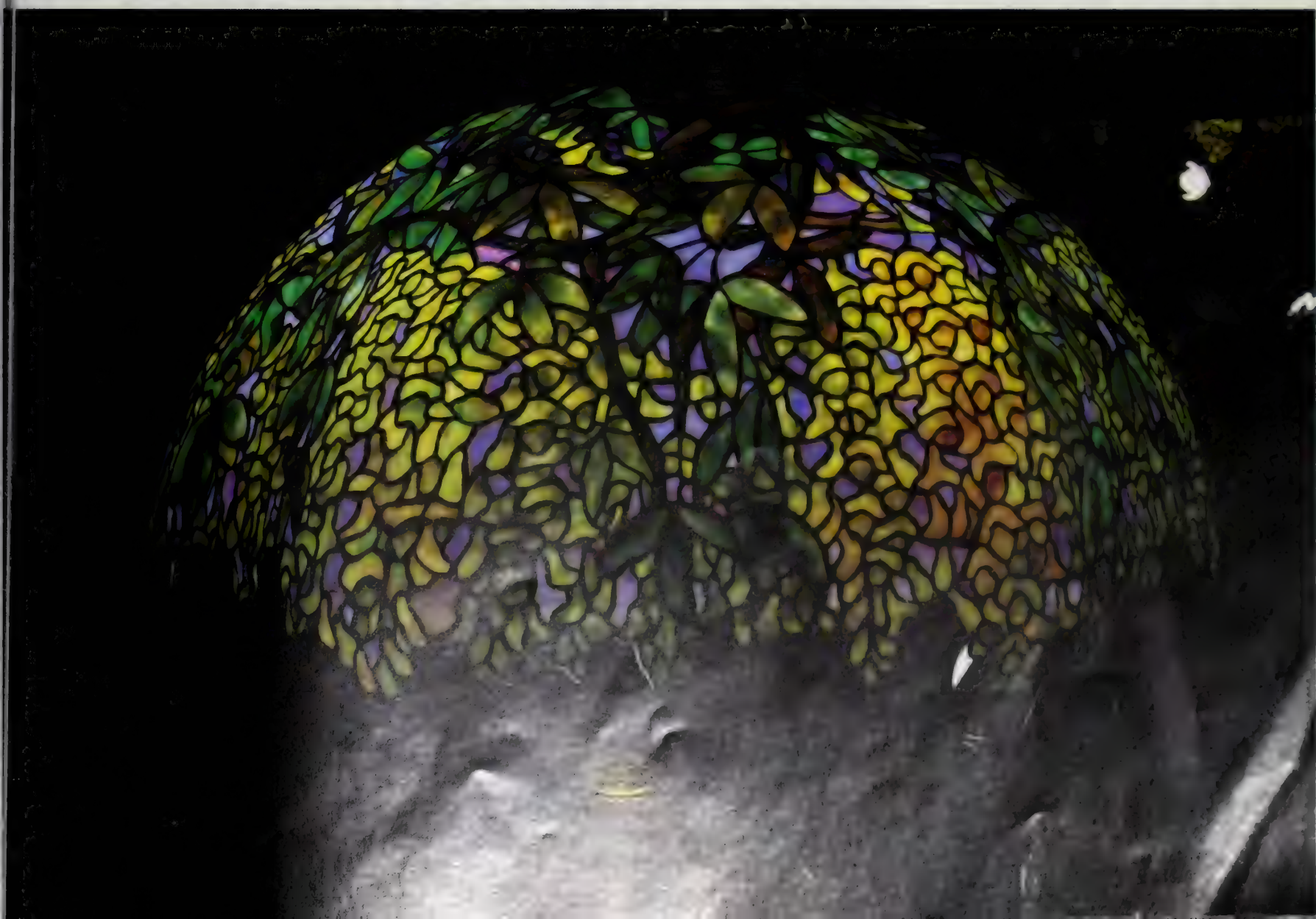
were not authentic, he noticed a lamp hanging in the store. The old fashioned bronze metal frame intrigued him, and a close inspection showed a chip in the heavy paint covering it. The chip revealed Tiffany's characteristic purple and blue glass. On a strong hunch, Dr. Neustadt said casually, 'I guess I'll take that lamp over there.' At the dealer's astonished look, he quickly added, 'Oh it's not for me. It's for my building superintendent. He's getting married and I must buy him a gift.' He purchased it for \$500. That night he and the superintendent – who had been married for years – began a two-week stint scraping away the paint with scalpels finally to reveal an extremely rare six-sided Tiffany creation in a geometric-floral-grape-leaf design. 'I've never seen another like it,' notes Dr. Neustadt with satisfaction.

Today Dr. Neustadt is as busy as ever, and with his sandy hair and spry manner, he appears to be much younger than his 83 years. Retired from his orthodontic practice for over a decade and widowed since 1961, he travels frequently to give expert judgement on works whose owners hope they are by the Art Nouveau master. He also answers a large, Tiffany-related correspondence of over 100 letters each week and he is writing a book on nutrition, not to mention his memoirs, *The Nine Lives of Little Egon* ('I say "little" because I'm not very big physically'). And of course he shows serious students through the Tiffany cluttered rooms of his small apartment-museum – provided they have first purchased his book, which costs \$165 (the deluxe edition sells for \$205).

Near Dr. Neustadt's desk, but no longer on it, is that first little daffodil lamp. It looks humble in this dazzling collection, although its current worth is an estimated \$12,500. In the next room is the lamp he considers the most beautiful in his museum: a large elegant, hanging lamp of laburnum blossoms in an unusual, undulating shape, valued at \$100,000. Downstairs, is a sentimental favourite, a reminder of that day when he and his wife bought their first Tiffany. It is a stained glass window depicting a young woman holding flowers. When Dr. Neustadt got the piece, her face had been shattered. Now, in its place, painted on glass from a photograph, is a likeness of the face of Hildegard Neustadt.

6: Hexagonal chandelier with circular landscape medallions with geometric panels. Diameter: 24 inches.

7: Laburnum chandelier. Diameter: 26 inches. Photographs 6 & 7: Steven Tucker.





by Tania Luis

FIT FOR A QUEEN

Crossing the Atlantic today is at best a boring, and at worst a singularly unpleasant way of spending one's time. A trip on the QE2 can restore some of the pleasures of trans-Atlantic travel, if you know where to stay.



3



The Queen Elizabeth 2 is a remarkable statement of faith in traditional values. The ship is the largest and most luxurious passenger liner in the world, and still spends much of her time on the north Atlantic run. During 1982 she is scheduled to make twelve crossings of the Atlantic in each direction, and will also maintain an exacting cruise programme. During the 1930s the Atlantic crossing attained a level of excellence that will

never be matched. The great liners of many nations competed for the custom of the great travellers, the rival shipping companies outdoing each other in luxury, service and speed. National as well as commercial prestige was at stake and the coveted Blue Riband changed hands regularly as the latest and most advanced ships were pressed into service. Today there is only the QE2, a brave attempt to preserve a link with the golden age

1 & 2: The split-level Queen Elizabeth suite, a fine blend of traditional luxury and elegant modernism, and the only place where the most discerning traveller should stay on the QE2. The addition of the adjacent cabin turns the suite into a highly desirable apartment. The decor is all carefully balanced with matching curtains and upholstery.

3: The QE2 leaving New York.



4: The enclosed but airy sun-deck is one of the most private areas of the ship.

of trans-Atlantic travel.

When she was launched the QE2, like her famous ancestors, was a reflection of contemporary attitudes to design. Although she has undergone a number of refits, these have not greatly altered the essential style of the ship, which is rapidly becoming a monument to the tastes of the early 1960s. At present it is too soon to judge whether this style will in turn come to be looked upon with the same degree of nostalgia and admiration that is directed towards the styles of previous decades.

A visitor to the old Queen Mary per-

manently moored in Long Beach, who did not know the ship during her Atlantic heyday can only wonder at the sheer style of the surviving Art Deco interiors, and wish that such splendour was still associated with travel today. In time, the QE2 may arouse the same wonder in future generations, but inevitably the ship makes it clear that the nature of travel has changed. Convenience and efficiency seem to have been the guiding characteristics that inspired the creators of the QE2's interiors. Gone is the romance, the delight in luxury and the overriding concern for elegant modernism

that influenced the designers of the great ships of the past, from Olympic and the Mauretania to the Queen Mary and the France.

To explore the QE2 is to see the best and the worst of the 1960s. The rich legacy of the trans-Atlantic tradition is compromised by the demands of the package tour and the cruise programme. Colours, surfaces, textures, details of furniture and equipment all reflect that rather unhappy marriage of convenience. However, there are parts of the QE2 where the pre-war traditions are still alive, and the experienced connoisseur of travel will take pleasure in seeking these out.

High up in the Signal Deck, just aft of and immediately above the bridge are a series of special cabins and suites, approached via an exclusive and discreetly concealed staircase and lift. Most of these are relatively indifferent in style, either international Hilton or tasteless traditional, but there are two suites that are memorable. The Queen Mary and the Queen Elizabeth suites are identical, except for minor details of finish. One is on the port side, one is on the starboard, and so they are mirror images of each other.

The suites are built on two levels, the upper sitting area separated from the lower sleeping area by a low wall of perspex. They are spacious and well-planned, avoiding the cramped and often claustrophobic feeling associated with cabins. A private sun deck opens from the upper sitting area, a secret but airy space that must be one of the most private areas in the whole ship. Bathroom and other services are on the lower level.

The suites can be extended by the simple addition of the adjacent cabin, which turns them into highly desirable and very elegant apartments. The decoration is in carefully balanced shades of beige, pale carpets matching the light cream curtains and upholstery, and balancing the light wood furniture and the pale veneers on the walls. The brass fittings are the only link with the maritime environment.

Elegant and surprisingly dateless, these suites have managed to express both the smart post-Scandinavian modernism of the 1960s and the luxury style of the pre-war period. Alone in the QE2, these suites preserve a tangible connection with the great ships of the past, yet their classical elegance avoids any danger of pastiche.

For connoisseurs of travel the only way to cross the Atlantic is by ship, and the only way to sail on the QE2 is in the Queen Elizabeth or the Queen Mary suite.

Photographs: Michael Nicholson

THE INVESTMENT FILE

Produced by Robin Duthy

	Japanese Art	
Introduction	117	Swords 122
Netsuke	118	Prints 123
Paintings	120	

Japanese Art: Introduction

The stupendous economic recovery of Japan since 1945 has created a class of very rich industrialists. Dealers both inside and outside Japan have been analysing their taste and busying themselves trying to supply their needs. The potential effect on prices in the market was and remains considerable. The very rich Japanese are not particularly interested in country houses because they cannot get servants. They are not apparently interested in horse-racing which in any case has a rather unsavoury image in Japan, and large yachts which solve many rich men's spending problems do not appeal to them either.

What they can and do spend a great deal on is the tea-ceremony. To create an exceptional garden can cost a million pounds with perhaps another half million going on the tea-house and contents. The tea-ceremony apart, nothing commands so much social *cachet* as the arts.

The first and most obvious of their predilections in the arts has been for Chinese ceramics, particularly of the Song and early Ming periods. The Japanese look up to Chinese civilisation to which they owe so much. They owe a good deal more than they would like but at least they are prepared to acknowledge the debt.

Among the many other non-Japanese fields that have a major following in Japan are Egyptian and Greek antiquities, the Barbizon and Impressionist Schools of painting, European 19th-century graphics and Gallé and Tiffany glass. All of these and many other markets have been affected to a greater or lesser extent by the level of buying by Japanese dealers and collectors. Also affected, but not necessarily more so, are the various sectors of the Japanese art market, many of which enjoy considerable international support.

The attitude of the Japanese to their own

heritage has been rather volatile. Soon after the Meiji Restoration there was a time during which they violently rejected almost every product of their artistic past in a rather hysterical attempt to embrace Western culture. At one point they were even throwing away their great Buddhist sculpture, but sanity returned and a law was passed prohibiting the export of important works of art and requiring them to be registered.

Ever since then there has been a real dearth of top-quality material reaching the auction markets in the West. By contrast, an enormous volume of low and medium quality Japanese goods has been circulating for many years. This is principally the stuff of which auctions in the West are made and which many Japanese profess to disdain.

Large quantities of ceramics, particularly Imari and Arita wares, found their way to Europe ever since the 17th century. Much of it is of very moderate quality, not crudely made but clumsy by comparison with the finest Kakiemon. The fall in price of these medium and low quality wares has been between 20% and 30% over the last two years and prices ruling inside Japan are now even lower than in the art markets of the West.

Another way in which Japanese works of art reached Europe was as a result of the Edict of 1871 which forbade the wearing of swords. Thousands of swordsmiths were put out of work overnight and the market was flooded with swords and their fittings. Not only did considerable quantities get bought by European visitors, the unemployed craftsmen turned to bronze vases, animals and all sorts of metalware and lacquer, mostly of fine workmanship but not usually of great artistic interest.

Japanese prints are the most widely appreciated Japanese art-form outside Japan. An enormous market exists in America, France and Germany in particular. These prints overall have risen in value further and faster than any other sector during the 1970s. The range of prices running from £5 to over

£50,000 reflects the enormous variation in quality that is available. In spite of the difficulty this presents in calculating the movement of the market, it is apparent that the increases since 1970 have been between 300% and 1,000%.

Prices for *netsuke* also rose strongly through much of the 1970s. This is a market that depends almost entirely on non-Japanese buying, in this case principally American. Although new record prices have recently been set, prices in the middle range have been marking time or slipping back a bit over the last year or two.

The Japanese economy has itself been in the doldrums for the last two years. Although it may still appear to be in a state of enviable prosperity by comparison with most other economies, it is the relative position that matters and Japanese incomes have been lagging behind inflation for some time. Japan was traditionally a poor country; the hard times that persisted well into the 1950s have not been forgotten and the Japanese, who have no wish to return to those conditions, are being thrifter than ever. These cutbacks in expenditure have certainly hit the art market and prices within Japan have drifted back in many sectors by between 10% and 30%.

A recent survey revealed that a remarkable 95% of Japanese consider themselves to belong to the middle class. Perhaps among the top 5% or 10% of those are to be found the collectors who constitute the backbone of the art market and it is clear that their disposable income has suffered.

But perhaps less obviously, even the 1% most wealthy industrialists, whose companies have in many cases failed to reach their planned level of profits, are not disposed to buy art at the moment. Furthermore the memory of the slide in the prices of Impressionist paintings and Chinese ceramics during the mid-seventies is still fresh. Seasoned investors do not mind a set-back in any market but they like to see some consolidation at the lower levels before



*Spend some time
among the rare and
beautiful things
of the world!*

PRODUCTS OF GENIUS

THE CONNOISSEUR brings you carefully researched, beautifully illustrated articles and reports on the things that will endure. The fine arts, antiques, products and styles that are created with care and thought and sometimes genius. Items that have lasted, and will last. Appreciate life's finest by subscribing today to THE CONNOISSEUR.

(detach here)

Send your order to:
The Connoisseur
P.O. Box 10120
Des Moines, Iowa 50350

- ☐ YES! I'd like to receive 1 year (12 issues) of The Connoisseur for only \$19.95. That's over a \$16.00 saving from the single-copy cost.
☐ My payment is enclosed (or)
☐ Please bill me

initial here

Note: Outside of U.S. and Possessions add \$10 per year. (U.S. Funds Only) Check or money order must accompany ALL orders outside U.S. and Possessions.
(Please print name and address)

Copyright © 1982 by The Connoisseur, Inc. All rights reserved. The Connoisseur is published by The Connoisseur, Inc., 250 W. 55th Street, New York, N.Y. 10019. A Publication of Hearst Magazines, Inc., a division of Hearst Corporation.

W7CO

resuming their buying programme.

Just how flat the domestic Japanese market must be becomes even clearer when seen against the continuing weakness of the dollar and the pound against the yen in the last year or two. Japanese dealers are still making the trek to London and Paris, finding more to buy there than in New York, but considering how attractively low in terms of the yen prices often appear, their highly selective buying must reflect the difficulties they are facing in selling at home.

Christie's series of sales in Japan which started in 1980 has acted as a useful measure of the market. The Japanese were not only unfamiliar with the concept of a public auction, they were actually hostile on the grounds that Christie's were encroaching on their territory. The glaring publicity given to what may well have been true market prices did not make it any easier for the Japanese dealers who had never been noted for timid mark-ups. Their customers would have been unlikely to know the hammer prices achieved in London or New York, but it was a different matter when the objects were being auctioned more or less on their doorstep.

Considering all the difficulties, the patchy results of Christie's 1980 Tokyo sales should be considered reasonably successful. Some of the material they had taken with them went down badly. A mixed bag of European 19th century paintings did poorly whereas Post-Impressionist paintings and prints did well. Antiquities and both Japanese and Chinese ceramics were again mixed but by no means discouraging. The 1981 series of sales showed little improvement, yet with admirable tenacity Christie's have decided to persevere with their 1982 programme, even though conditions in Japan are anything but favourable.

Very much less will be auctioned this year than last, and reserves will be realistically low. Because demand for oriental ceramics in Japan is currently subdued none will be on offer, nor indeed will any of the applied arts be represented.

The one day sale on February 21st will consist of some 370 lots of which over 300 are 20th century Western prints. The selection of material seems to reflect the development of Japanese taste in this field, and it is clear that the melancholy sentimentality of Chagall, Buffet, Marie Laurencin and Fougita commands growing admiration. Fine prints by Renoir and Munch are offered together with a rather mixed bag of Picassos.

Christie's decision to keep these sales going will surely be rewarded in time. There can be little doubt that the Japanese economy will bounce back as soon as external trade recovers and when it does the buying power of the collecting community will be felt again both in Japan and internationally.

Netsuke

The Japanese are not particularly interested in *netsuke* and no one has explained satisfactorily why this should be so. During the Edo period Japanese men and women carried the necessities of daily life such as money, tobacco and medicine in a variety of containers which were worn at the waist. These were strung on a cord which passed behind the sash and were prevented from slipping down by *netsuke*. The word itself means something like 'fastening made from a root' and seems to bear out their originally utilitarian role. During the 17th century growing prosperity enabled more to be spent on personal dress and by 1700 *netsuke* had become quite important pieces of personal decoration.

Netsuke are probably scorned by the Japanese because their primarily functional origin made them seem too trivial to be considered as works of art however well carved they might be. One can well imagine that if in 18th century Europe garters had been exquisitely embroidered they might well not attain the status of an art-form amongst those who used them.

Whatever the reasons, the market lies outside Japan. If the Japanese attitude to *netsuke* shifted significantly the effect on prices could be quite dramatic, but since the Japanese are only just beginning to show a little interest it would be a mistake to count on any change in projecting an investment performance.

There is on the whole little demand from museums since most of those concerned with Far Eastern art already have fine collections and tend to use their precious allocations of cash to acquire paintings, sculpture and ceramics which are regarded as of greater cultural and artistic importance. The market therefore is basically made up of private collectors. International *netsuke* conventions are held every other year in different cities and, particularly when in London and New York, major auctions are timed to coincide with them. The highest price yet paid for a *netsuke* was \$78,000 in Honolulu last year, a 50% jump from the previous high, but prices in the middle range have hardly moved at all over the last two years.

The most common materials in which *netsuke* are carved are wood, ivory and lacquer. The two basic types are the *katabori netsuke* (shape-carved) which is a miniature sculpture that can be looked at from all sides and the *manju netsuke* (rice-cake) which has a circular, flat, bun-like appearance. Both were bored with two holes, one of which was larger than the other to take the knot.

The earliest *netsuke* still widely available today are the large examples in wood and ivory mostly of human figures, Japanese and

foreign, which were mainly carved in Osaka from the early 18th-century onwards. Another important 18th century group, made in Kyoto as well as Osaka consists of Chinese lions (*shishi*), tigers, rabbits, rats, dragons and other animals. Many of these bear signatures from the middle of the 18th century onwards, and in all, probably about half the total number produced were signed. Rather more than that number now bear signatures. *Netsuke* sold by the leading auction-houses are catalogued as signed, unsigned or inscribed. The last description means that the cataloguers do not consider the signature to be consistent with the style or quality of the piece on which it appears. As in many other fields of Japanese art the classification of *netsuke* is a very subjective affair and the range of opinions available is itself a problem.

In the late 18th century further Schools were established at Edo (modern Tokyo) and Nagoya and judging by the enormous number which have survived it seems that production peaked in the 1800–1850 period. The limitations of this art-form were felt by some of the *netsuke* carvers themselves who in the 1860s began to work on larger scale objects. It may be that Western collectors will in any case be drawn, as in other sectors of the art market, to the tiny tour-de-force representations of animals. It is in any case worth noting that

these have been in greater demand than *netsuke* of mythological figures. After Japan opened up to the West in the 1860s and as Western styles of dress began to be adopted the demand for real *netsuke* declined. At the same time however large quantities of inferior carvings in ivory drilled with two token holes to make them look like *netsuke* were turned out to satisfy foreign demand.

Leaving aside the 19th- and 20th-century 'souvenir' pieces, the market as a whole has risen by between 300% and 600% over the last ten years. Several outstanding collections were formed in the latter part of the 19th century but most were dispersed by about 1930. A second wave of collecting began in the 1960s and considering the depth of the recession over the last two years the market has held up remarkably well.

Quite apart from any effect of the economic recession the market has had to contend with, a spate of plastic forgeries of remarkable quality has probably undermined confidence to some extent. Very good copies of famous *netsuke* by various of the great masters usually in wood or ivory have been circulating for many years, but the arrival of forgeries in plastic was a surprise. These were particularly convincing because the manufacturers had even succeeded in simulating the grain of the ivory. However, after just a few seconds over the flame of a

~~gas~~ lighter these will give off a strong whiff of plastic which is of course immediately conclusive.

Less dangerous to collectors are the very crude ivory carvings of the kind sold for around £20 at Hong Kong Airport. It is conceivable that these can be resold for much higher prices claiming to be fine 19th-century work, but only a very inexperienced collector could be hoodwinked.

The Great Japan Exhibition now on in London has some 40 *netsuke* on display, all of them from London museums. They make a very effective resumé of the field including beautiful, grotesque, humorous and tragic examples. If this field continues to develop as every other sector of the art market, the wise collector will, if he can afford it, go for *netsuke* by the great masters such as Unsho Hakuryu, Masatsugu, Masanao and Mitsuharu. Some three thousand carvers of *netsuke* are known by name but since young artists often grouped themselves round a master and since they were inclined to cut the characters of the master's signature even on their own masterpieces the question of attribution is often very confused. But it is important to remember that some of the greatest masters did not sign their work – nearly half the *netsuke* in the Great Japan Exhibition are unattributed. A well-trained eye therefore counts for a lot.



(Above)
Unsho Hakuryu: Study of a tigress and three cubs, sold at Sotheby's for £11,500.



(Below)
Risuke Garaku: Ivory model of a reclining ox, sold at Sotheby's for £1,100. Good *netsuke* have risen in value by between 300% and 1000% since 1970.

Painting

The market for Japanese painting in the West is quite unlike any other sector of the art market. Firstly, the finest work has been very closely guarded in aristocratic Japanese families, often for several hundred years. The nature of a Japanese scroll of the hanging kind is such that it is meant to be unrolled and hung in an alcove for perhaps five or ten days in any one year. Nearly all the scrolls are extremely fragile and even though the mineral pigments of the paint were intended to sink into the silk or paper, the paint is still apt to flake off if the scrolls are knocked about or subjected to the wrong atmospheric conditions.

Because Japanese scrolls are obviously unsuited to the busy viewing days that precede public auctions in the West, the finest are never sold in this way. Such traffic as there is in top quality paintings – and prices are believed to go as high as half a million pounds – takes place directly between Japanese dealers and clients who if outside Japan are as likely as not to be American museums.

Another massive problem with Japanese paintings is that only a handful of people have a really profound knowledge and an understanding of the subject. Whereas there are thousands of scholarly books on European painters, practically no serious analysis of great Japanese artists has yet been carried out. The lack of expertise is such that only one man in England, two in America and perhaps another two in Japan are reckoned to know the field in depth. Buyers therefore have little confidence in the attributions made by dealers and auctioneers and are reluctant to stake large sums on paintings that may turn out to be merely 'in the style of' a great master.

These doubts and fears begin to affect the entire Japanese painting market although in one way this operates to the advantage of collectors. Many late 18th- and early 19th-century Ukiyo-e paintings of good quality are selling for considerably less than many good quality prints of the same period.

At the autumn sales in London and New York, many pleasing scrolls in good condition were sold for well under £1,000. Many of them were, admittedly, what the salerooms describe as 'decorative', and although this is intended to be construed as denigrating their artistic quality it should not be taken as the final word on the matter. Some, particularly those dating from the late 19th century after the Meiji Restoration of 1868, are indeed quite crude and even garish, but others are sensitively painted and sell for a fraction of the price of their 'decorative' counterparts in the European painting market.

As a result of collectors' misgivings prices for medium and low quality paintings have been more or less static for the last seven or eight years. They have therefore fallen far behind not only Japanese prints but are also very inexpensive in relation to most European and American Schools of painting.

It would be quite understandable if both Japanese paintings and prints were equally unappreciated in the West but the existence of a much more buoyant market for prints remains unexplained. It must be recognised though that Japanese painting does present particular difficulties to the Western eye. Just about everything that could be different to European conventions was different. It was not just that the appearance of Japanese people and dress was strange to Europeans, it was also that since Japanese painters had practically no interest in the human face or figure they

rendered people in highly stylised form.

The Western eye which therefore sees in most Japanese paintings of people so many tailor's dummies engaged in unfamiliar activities has little to associate with and it is rather through Japanese renderings of nature that a first affinity can be struck.

Just as the Japanese borrowed from the Chinese the traditional forms of pictorial representation – the vertical hanging and the horizontal hand scroll – so they took landscape too as the classical subject for their painting. The Chinese had needed to compress the features of a landscape into a vertical perspective when representing them on a hanging scroll, and this too became a favourite Japanese art-form. There too for the Western eye is a most unfamiliar treatment of a landscape but nonetheless one that is clearly understandable.

The Japanese are often alleged to have a particularly strong link with nature. The roots of this may go back to their ancient Shinto religion which held that tens of thousands of spirits inhabited every corner of Japan and in whose power it lay, if certain rituals were observed at their shrines, to grant fertility, successful harvests and so on. It may also have to do with the healthy respect or even fear most Japanese feel for nature thanks to the comparatively hazardous geophysical conditions in which they live. Japan still has 58 active volcanoes; at least one or two destructive earthquakes occur every year apart from the several thousand shocks and tremors that are also registered, and the country has more than its fair share of typhoons and floods.

But the third and most compelling reason must be that the Japanese code of conduct has so developed that too pressing an enquiry into



another's character is a gross discourtesy. Thus the interpretation of a subject's personality which may fully occupy a Western artist is a more or less no-go area for the Japanese artist, and for this reason he turns automatically to nature.

It is therefore in the representations of nature, including animals, that the Japanese artist is able to let his genius run free. He took over from the Chinese the desire to convey the essence of a subject rather than to represent it accurately and a good deal of stylisation occurs even in Japanese landscapes – the mountains can become a series of symmetrical humps, branches of trees mechanical and so on.

Apart from scrolls, collectors of Japanese paintings can go for sliding doors or the folding screens that fit most easily into the décor of a Western house. On periods of painting the choice is much more restricted, with little of the earliest years available. The traditional Japanese style of non-religious painting – *Yamato-e* – evolved in the 12th century and influenced many later Schools. Never again was Japanese painting to represent humanity with such down-to-earth, lively and humorous extrospection.

The development of Japanese painting is at least as complicated as that of any other nation. Within the field certain Schools have already attracted Western collectors more than others and the fact that they are more likely than not to continue to do so will contribute to the evolution of their prices. The Kano School, founded by To Kano Eitoku (1543-90), and the Tosa School which are the best known in the West reaffirm the genius of the Japanese as narrative painters as well as landscapists.

But within these the straightforward ink-paintings in black are harder for the Westerner

to appreciate. Just as the art of calligraphy occupies a lowly place in European culture by comparison with Oriental, so the subtleties of line and touch in Japanese ink-painting are largely lost on the untrained eye. Eitoku was the first to use the gold leaf backgrounds which gave such exceptional depth to his landscapes. Much of his work has been destroyed but that of his family and followers in the Kano tradition for the next three hundred years constitute one of the main streams of Japanese painting.

The Tosa School is a more direct development from the *Yamato-e* medieval scrolls. It is characterised by straightforward, conventional drawing and flat opaque blocks of colour. During the Edo period the Kano and Tosa styles were thoroughly mixed with each other and yet other styles as artists began to accommodate the tastes of a new clientèle.

The rigid stratification of society by the Tokugawa government at the beginning of the 17th century into four classes – nobles and warriors followed by farmers, artisans and merchants – resulted in a demand for new forms of art. The merchant class became much more prosperous throughout the 17th century. As patrons of the theatre and the pleasure quarters of the cities they wanted paintings of actors, courtesans and tea-houses as well as the more traditional subjects of animals and country scenes.

The artisans shared the merchants' tastes and to satisfy them the Ukiyo-e School of painting was duly born. Within this new style the human figure assumes far greater prominence, although even now the emphasis is on the human activity rather than the character. Since the Ukiyo-e School continued to provide

for the tastes of these classes for over three centuries the variation in quality could hardly be wider. The most accomplished work shows a refined sense of balance together very often with the richest and most vivid colours. But although superficially similar, a careful comparison of 17th-, 18th- and 19th-, let alone 20th-century paintings always reveals important differences and collectors need to be very discriminating.

During the 18th century many artists turned again to nature for their subjects and among the great practitioners are Maruyama Okyo (1733-95), Mori Sosen (1747-1821), Kishi Ganku (1749-1835), Matsumura Goshun (1752-1811) and Nagasawa Rosetsu (1755-99). Works that are indisputably by any of these masters practically never come on the market and when they do the documentation needed to support their claim to authenticity is vitally important.

More modest work by their many followers may be readily bought, but this is still largely uncharted territory as far as Western collectors are concerned and pricing tends to be rather haphazard.

Whereas salerooms in the West have helped to develop the markets for Japanese art-objects of almost every kind, a special difficulty remains with Japanese paintings. Top-class work never appears in the salerooms, partly because of their fragility referred to earlier, but also because such a method is inherently un-Japanese.

As research progresses, yardsticks for dating and attribution may become more reliable and existing owners of Japanese paintings may get some pleasant as well as nasty surprises. In the meantime, it is really a field for collectors with great knowledge or strong nerves.

(Left)

An unsigned six-leaf screen sold for £4,000 at Christie's in October last year. Medium quality Japanese painting is greatly undervalued in relation to Japanese prints.

(Right)

Tawara Sosetsu: one of a pair of six-leaf screens. It is difficult to imagine these flowers being more sensitively handled. These and other remarkable nature studies are included in the Great Japan Exhibition.



Swords

The sword has a specially exalted place in Japanese culture. Not only did a sacred sword, together with the curved jewels and sacred mirror, form part of the Japanese imperial regalia, swords generally were closely identified with the samurai warrior class which came to the fore in the middle of the 10th century as the foundations of Japan's feudal system were laid.

The Samurai code – *Bushido* – called for a fanatical loyalty to the feudal lord, including of course the readiness to die without hesitation in his service. The Samurai's sword became the tangible expression of his honour, dearer to him than life itself.

Most Westerners' knowledge of Japanese swords is based on the scenes in Kurosawa's epic film *The Seven Samurai*. One memorable sequence showed a samurai practising his extraordinary martial art at dawn in a forest as the sun was breaking through the mist. The long slightly curved blade for a time moved slowly and gracefully through the air then made a lightning cut at an imaginary target. The overpowering impression was of the samurai's seriousness and dedication to his art. European swordsmanship, although no doubt in its day a matter of life and death, never seemed to be invested with the same mystical power, least of all as it was practised by Errol Flynn.

Not surprisingly the art of making a sword and its fittings called for highly skilled craftsmen. In ancient Japan the swordsmith ranked among the highest in the artisan class and almost every part of the sword-making process was seen in a quasi-religious light. The samurai themselves and even emperors are known to have undertaken the forging of sword-blades. To produce a perfect blade could take several months and throughout the forging process the swordsmith purified himself with cold water every day, prayed for help in his work and was forbidden sex, alcohol and meat.

If one were to ask – was it all worth it? – even the most jaded Japanophobe must answer yes. The pursuit of excellence in this field was rewarded as early as the 11th century. The fame of Japanese blades spread and the Chinese themselves became avid buyers.

Japanese swords have been circulating in the West for centuries although the enormous quantities that left Japan after the wearing of swords became illegal in 1871 gave a sudden boost to the number of collectors. At present the highest price for a single blade – a 14th century example of the Ichimonji School – was paid in 1980 and stands at £10,500, while £25,000 has been paid for a pair with all their fittings made by Kotetsu during the late 17th century.

The age of a sword has no value in itself,



superb blades were still being forged during the 19th century and the tradition is carried on today. For every sword-blade sold there are three or four *tsuba* (guards) or full sets of sword-furniture since a samurai would have several sets for different occasions. In judging a sword, the blade is the first consideration followed by the tempered edge, the pattern of the metal and the form of the tang. Most people look first at the signature of the swordsmith but this is by no means reliable. Many outstanding blades are unsigned and the Japanese have been applying the signatures of the great swordsmiths for at least 300 years. The signature of a minor swordsmith is much more likely to be genuine and therefore in a curious way preferable to that of a famous one.

B. W. Robinson lists over 50 types of *hamon* or outlines caused by the crystalline formations of the metal on the tempered edge and these are important in attributing a blade to a School or particular swordsmith. But one trouble with Japanese swords is that if you ask five different experts about a particular blade you are very likely to end up with five different opinions.

One director of the Victoria & Albert Museum in the 1930s had no liking for Japanese swords and sold off a large part of the collection. Fortunately there remain some exceptional examples which can be shown to interested visitors. Japanese experts pass through from time to time; sometimes they rhapsodise over a blade the preceding visitor has condemned as a forgery. Such radical differences of opinion do not breed confidence

(Left)

A silver-mounted Aikuchi, sold at Sotheby's for £1,600 in the autumn of last year. Interest in Japanese swords has recently been rekindled by a number of high quality sales.

(Below)

A *tsuba*, sold for £130 in London last year. A samurai would have several sword fittings for different occasions.



in the market and many collectors are rightly apprehensive of spending large sums.

Prices rose very slowly from 1970 to 1975 and then remained almost static for the next four years. An unusually good supply of swords and fittings over the last two years has rekindled interest and prices have risen by between 30% and 50%. Sotheby's recent sale of the Backhoff Collection made £78,000 with every lot sold and averaging 20% above the high estimates.

Whereas buyers of antique firearms sometimes enjoy shooting with items from their collections, owners of Japanese swords would be unwise to play samurai games of any kind. The blades are very easily damaged indeed. The handling and cleaning of a sword are the subjects of an elaborate ritual. If a blade were touched by a finger and returned to its scabbard the steel would be indelibly marked or at least need to be reground with special powder.

A quarterly magazine entitled *Bushido* has been published for the last two years in Honolulu and is generating a good deal of interest in Japanese arms. The original *Bushido* code is most bewildering to the Western mind, particularly in the 20th century. But its attractions to many modern Japanese are well-known and the danger of resurgent Japanese militarism under the guise of self-defense is clearly appreciated in the West.

An 18th century treatise on samurai ethics, *Hagakure*, still read today, stresses the *Bushido* ideals of readiness for combat, self-sacrifice and loyalty, and idealises death for the chosen cause. Many Japanese would like to escape from their heritage of fanaticism for fear of the consequences it may yet produce today. They would like to see Japanese energy directed into activities which set a rather higher value on human life and individuality.

But the fanaticism has always been contained within rigid codes of behaviour. The unexpected has always been anathema to the Japanese and codes of personal conduct offered some protection in the past, as they do today, against the horror of spontaneous behaviour. The first Shogun authorised the samurai to cut down on the spot any commoner who behaved 'in a manner other than expected'. It is perhaps the extraordinary fanatical brutality associated with Japanese swords that explains their unpopularity over the last ten years compared with other Japanese artefacts.

(Right)

Utamaro: Courtesan Hanamurasaki of Tama-ya, sold at Sotheby's for £5,000 last year. In his famous series of 'Outstanding Beauties of the Day' Utamaro's portrayal of women was so stereotyped that collectors could well play 'spot the difference'.

Prints

The Japanese art-form most familiar to Westerners is undoubtedly the colour wood-block print. The printing of texts and some Buddhist images had been going on in Japan since the 8th century but it was during the 17th century that widening education called for illustrated books.

The development from popular illustrated books to single-sheet prints is supposed to have occurred in the 1670s and before long colourful images were being sold at very low prices to the

ordinary working classes. No market research was needed to establish the subject-matter for which demand was strongest. The famous courtesans of the pleasure districts and erotic scenes were among the permanent best-sellers. Representations of leading actors and legendary warriors were also popular.

Japanese prints dating from before 1741 would have been either simply in black outline or coloured by hand. Collectors set great store by the different shades of red that were generally used. After a method of printing in two colours was invented in 1741 the effects



created by the combination of red and usually green as the second colour were often extremely impressive and seem to be only marginally improved upon by the introduction of four colour printing in the 1760s.

But it is the design quality of Japanese prints that is perhaps their most striking feature. Moronobu (c. 1625- c. 1695) who started the whole Ukiyo-e style of print-making was himself the son of an embroiderer for whom design was the primary consideration. Some of Moronobu's followers also came from design-orientated occupations such as sign-board painting and it is clear that the strength of the Ukiyo-e style of print-making relies on design rather than creative art as it is understood in the West.

Perhaps the almost universal appeal of Japanese prints depends upon their totally undemanding content. The flat linear style of drawing has a primitive quality which calls for little imaginative interpretation.

The almost simplistic quality of these prints, it might be argued, is at once their strength and their weakness. Just how important they really are in the Japanese and wider cultural contexts will determine their value in the long term. Certainly, the market is showing many signs of strength at the moment. A new record price of £57,000 for a Japanese print was paid in Paris last December and the whole of the upper end of the market has been comparatively strong in spite of the even less frequent appearances by Japanese dealers in Western salerooms.

There remain in Japan vast quantities of

moderate quality prints and Japanese dealers have no need to stock up with such material. On the other hand they have been keen buyers of top quality material but are now outbid by Swiss and American collectors.

While there is no doubt of the sensitive draughtsmanship and graceful effects produced by the great Japanese print artists, it is nevertheless very strange that Western collectors should become so enamoured of a style that downgrades the human face into a stereotype. It is a curious phenomenon that of the millions of people in the world it is exceedingly rare to find two faces that are really alike. Considering the unlimited number of beautiful women, each so different to the rest, that the Japanese print-makers might have chosen to represent, how, it may be asked, could such an artist willingly decide to portray all women as substantially the same. The great Utamaro, who was famed for his prints of beautiful women, used the same outline block to print two beauties O-Kita and O-Hisa each on a side of the same sheet of paper.

If, as is surely the case, a world in which all beautiful women looked the same would quickly grow dull, why should not the same apply to a portfolio of prints? The answer can only be that the Western collector applies a double standard to Japanese prints.

But the representation of women as ciphers or the suppression of their individuality is echoed in the suppression of the print-maker's own personality. A kind of guild system operated among print-makers. A master would

have working round him several pupils together perhaps with members of this family. The star pupil would be designated successor and when the master died he would take the master's name, adding a number – as for instance Kunisada V – to label his place in the 'dynasty'.

In this way the artist's own name was made to remain quite subordinate.

If Japanese print-making was regarded in Japan itself as a plebeian art, its colourful, mildly exotic and straightforward character has almost as broadly based an appeal in the West today. After prolonged exposure to them some collectors begin to find the gracefulness with which the female figures are invariably portrayed repetitive and stilted and 'graduate' to landscapes and other subjects where human figures are less prominent.

Experienced dealers have been recommending new entrants to the market to stick to prints predating the Meiji Restoration of 1868 and preferably to those of the pre-1830 period since a general decline in quality thereafter is widely believed to have set in. Nevertheless, as reported in the Investment File of April last, prices for the once reviled Kunisada have put up at least as good an investment performance as the great masters such as Utamaro, Hiroshige, Hokusai and Harunobu over the last five or so years. The late 1981 sales showed a continued tendency for the top quality material to sell readily but a slight faltering of prices at the lower levels. Anyone convinced of the long-term future of the bottom end of the market might be well advised to start buying now.



(Right)

Harunobu: A young couple in court dress kissing, probably the first sheet of an album of erotic scenes, sold for £1,300 in London last year.



**DESIGNER'S CHOICE:
THE PRESTON PHILLIPS
APARTMENT**

by John Siddle

As a child in Alabama, Preston Phillips would dream of one day being a successful architect and of waking up in the morning and seeing the Empire State Building from where he lay. At 30 years of age he is one of the most successful young architects in New York. When he was searching around lower Manhattan for an apartment where he could combine both private and office accommodation, he was shown one which appealed to him. Walking through the empty open space he suddenly turned around and there through the window, between a gap in some buildings, was his dream, The Empire State Building, and exactly where he was standing now lies his bed. Most of what Preston Phillips dreams about, or wants, comes true.

He studied architecture at Auburn University, Alabama and from the outset wanted to work for Paul Rodolph when he finished his studies. 'He is an architect I could understand. I saw this church in Tuskegee and I knew I just had to work for him'. This was not an easy achievement because Rodolph receives hundreds of applications every year and most of them get turned down: how many brash raw newly qualified architects can someone of his

calibre take on a year? Usually only as many leave to set up their own practices.

When he became a senior at Auburn he was elected to take charge of the Speaker Series and to organise and invite various eminent men to come and talk on their particular subject. They were usually men with political overtones such as the late President Kennedy, but Paul Rodolph was Phillips own special choice. 'I looked after him and I begged him for a job. What had I got to lose: this was the one man I wanted to work for and there was I looking after him. I guess he could have ignored me and dismissed me as a boring intruder but he was great. He listened to what I had to say and asked to see what I had done. He seemed interested, he seemed really interested. Maybe he was just being polite. I think great men always find time, don't you?' He questions his own statements and one knows that this is not an invitation to start an argument but merely an emphasis on a particular point he has made. 'When I'd finished at Alabama I wrote asking to work for him. I went for an interview and he explained that although he liked my work there just wasn't any room for an architect in the practice. Some while later I went for another

interview but he still didn't offer me a job'. I asked him if he had not felt disconsolate and if maybe Paul Rodolph had been playing games with him as some successful men are apt to do; a kind of snob-sadism. He disagreed No, I didn't think he was being insincere. I am sure that he was genuinely interested in how I was getting on and wanted to see if my work was progressing. It's very easy to leave college with honours and then kind of lose them between there and your first professional work. The talent seems to burn down. Maybe its because you were treated as a really clever guy at University and then when you get out into the world you discover that there are lots of other clever guys. Unless you accept the fact and realise that there are guys more clever than you are, there can be a grinding down of one's ego. You find yourself like Don Quixote trying to fight windmills when you should be fighting the drawing board'. There is nothing new in those remarks but coming from someone who is only 30 years old and who has been successful almost from the start it is good to know that there are still people with ambition and the commonsense to back it up.

At his third interview Preston Phillips got the job he so wanted and went to work with Rodolph. He was 24 and committed to this work, willing to stay at the office and put in very long hours. 'It was great and I was very fortunate because I suddenly got some very good commissions thrown my way and before I knew it I had three big houses under by belt'. I wondered how much supervision he had had to endure 'Not a great deal. Rodolph knew exactly what I could and couldn't do. Remember the three interviews? I think he realised that because I admired his work so much it would be natural that whilst I was with him I would be designing in his mould. How often do you breathe down your designer's necks?' he asks, turning the conversation away from himself. We discuss the way we design and agree that someone would not apply for a job with an architect or a designer unless they liked their approach to the design field.

After three years Phillips resigned from Rodolph to set up his own practice in New York. 'This is where the work is. Not necessarily in the city itself but it's where the action is, the market. There's probably a lot

1: A model of the Empire State Building in a limited edition of 150 by Pruceill, and through the window the building itself.

2: The raised bedroom section in which Preston Phillips wakes up to see the Empire State Building.

3: The entrance lobby table. Concealed lighting spots make their own picture on a plain wall.

4: Looking across the living area towards the raised sleeping area. Why have walls when you live alone?





going on along the West Coast but I'm an East Coast man and even though I've done a lot of work in the South I feel its important to have my offices in New York. He has clients all over America and to carry out this work he keeps a staff of six comprising two students, three architects apart from himself, and a secretary. His offices lead off from his living accommodation. There are plans and models of projects neatly arranged on solid scrubbed wood tables. It is all very precise very much like the apartment. It is not exactly clinical because it is comfortable. The model of the Empire State Building shows the exact number of floors you can see from the windows and it is interesting to note that the seating group faces more towards the model than towards the original.

The real fantasy in Preston Phillips' life is his work and his imagination. Lowell Nesbit gave him the job of re-modelling his downtown fire house and there one sees the fantasy in the architect's mind becoming a reality. Spaces divided, divisions as diversions, low walls, high walls, there is a great feeling of movement. Who would think of putting a swimming pool next to the master bedroom? It makes perfect sense when you come to think about it. The ramp for the horses has been retained, also the galleries with their cast iron balconies. You enter a dream world, maybe not everybody's dream but it so satisfied the client that he has commissioned his architect to build him his country home in upstate New York. This project is exciting: 'I've done some houses but this one is specially the most exciting. We are building it from natural stones found on the site. There's a south facing solar collector and when the temperature drops below 68° then the heat switches on automatically. The roof slopes from ground level to 40 feet and the windows disappear into the rock walls with terraces outside sixteen feet above the ground. They'll be made of subway gratings and below there's this wonderful cascade of boulders. The house is part of the landscape, it sits amongst the rocks on three four foot levels. There are really only five rooms. The entrance hall and master bedroom suite, then down four feet into the dining room. The kitchen and caretaker's quarters are in a separate wing. After the dining room another four foot drop into the living room which is over the rock cliff which comes right into the house.' I look at the model and am greatly impressed at the successful combination of man and mountain. It is a very exciting project.

Preston Phillips' own apartment is not flamboyant because he is a quiet, kind person. Handsome in body and mind. He has everything, as they say, going for him and I believe it will be going for a very long time. He is a man of his time and none of it is wasted.

5: The seating area in the open plan apartment. Controlled lighting creates shadows and lights up the essential spaces.
Photographs: Tom Bernsten





by Vanessa Osborne

Playing with Fire

Jocelyn Burton, one of Britain's most imaginative jewellers and silversmiths, has recently been given a most unusual commission – to design a series of stoves for the National Coal Board. With this in mind, she has now designed a special fantasy stove for The Connoisseur.

1: *Jocelyn Burton with one of the two stove designs that are now in production, a rich Baroque extravaganza in bronze and enamel.*

2: *The second design in production is an Islamic inspiration in chrome and enamel. Although highly decorative, both these stoves*

are essentially practical and efficient.

3: *For The Connoisseur, Jocelyn Burton has designed a magnificent fantasy stove, a rich display of architectural exuberance designed to set the world on fire.*

Photographs 1 & 2: Lorna Cattell

After a long period of relative obscurity, coal and wood-fired stoves are now in fashion again, as essentially decorative objects and as practical forms of domestic heating. Classic stoves of the 19th century and later now fetch high prices, and a number of specialist dealers scour the backwaters of Europe in search of rare examples. Some have even been reproduced, while a number of manufacturers have tried hastily to bring forgotten models back to life. In 1979, Sotheby's even held the first special sale in London devoted to antique and old stoves.

Despite the great revival of interest, there has been no real attempt today to match the stylish exuberance and decorative finesse of so many Victorian and Edwardian stoves, particularly those made in France. Modern examples tend to be either blandly contemporary, or pastiches of early designs, efficient but unoriginal.

Aware of this, Britain's National Coal Board decided that a good way to sell more coal would be to improve the image of the stove, putting back some of the decorative fantasy associated



with early models. The Board resisted the temptation to make the safe, but predictable approach to industrial designers, and instead, in a remarkable example of corporate lateral thinking, they gave the commission to jeweller and silversmith Jocelyn Burton. A designer who encourages fantasy to play a large part in her life and work, Miss Burton is inspired by insects, plants, seashells and other natural forms which she uses in a truly Baroque way. Crabs, butterflies, beetles and shells are frequently integral parts of her designs. At the same time, she draws her ideas extensively from art and architectural fantasy of all periods, and all cultures. Although she knew little about stoves, she could clearly bring to the problem a lively and novel imagination.

She first made an extensive study of the decorative stoves of the past, looking at examples in collections and in use in Britain and France. In the process of this study she was able to collect quite a few fine and unusual examples herself. She then concentrated on the technology, helped by the expertise of the Coal Board and a number of manufacturers, for it was essential for her designs to be more than simply decorative.

Although visually stoves have altered little since the early part of this century, there have been enormous technical developments during the same period. A stove today has to be a practical and economical form of domestic heating, capable of burning steadily over long periods with minimal attention, and able to heat water and radiators. At its best, it is a sophisticated device that can compete with more conventional forms of heating. Unfortunately, many manufacturers have tended to ignore the fact that it should also look good.

Once in command of the technology, Miss Burton was able to concentrate on the creation of a series of practical fantasies. Her inspiration was drawn from natural forms, from the imaginative styles and the Renaissance and Baroque art and from architecture. Traditional ideas were revolutionised by the application of new and unexpected materials and techniques, many drawn from jewellery. She decided that the stoves should be free-standing, decorative objects, forming a dramatic focal point for the room regardless of season.

From the wealth of designs created by Jocelyn Burton, two stoves have so far been selected for production and a number of other ideas are still being developed. Inspired by these, *The Connoisseur* asked Miss Burton to design a special fantasy stove for the magazine, a unique creation that would express her own enthusiasm for the whole idea of the stove. For once, practicality was cast aside to allow full reign for imagination and extravagance, perhaps the definition of connoisseurship.

The result was an architectural masterpiece, A Gothic extravaganza to match the inventiveness and imagination of the best Victorian designs.





Built in 1827 on land once owned by Aaron Burr and later by John Jacob Astor, this is one of the oldest remaining row houses in Manhattan, and its white marble-trimmed red brick façade is a near perfect example of the chastely elegant Federal style. Richard Jenrette has filled his townhouse with so much fine early 19th-century furniture that walking through the fanlight front doorway at 37 Charlton Street is like stepping back in time and into the home of a prosperous Manhattan family 150 years ago.

Jenrette, a New York investment banker and a founder of Donaldson, Lukfin & Jenrette, is an ardent historic preservationist. He is a former trustee of the National Trust for Historic Preservation, and under President Jimmy Carter, he served as Chairman of the President's Council on Historic Preservation for four years.

Practicing what he preaches, Jenrette has restored four landmark-quality Manhattan houses since 1969, starting with the wisteria-clad 1844-1845 Greek Revival style row house at 27 East 11 Street in Greenwich Village. Jenrette's second restoration was the Regency-style townhouse at 152 East 38 Street, which stands well back from the street behind a charming front garden and once was the home of editor Cass Canfield, Sr.

In 1973 Jenrette purchased the red brick four-storey townhouse at One Sutton Place North, perhaps the most fashionable single-family residence in Manhattan, standing at the corner of East 57th Street and overlooking the East River from its back garden. Several owners earlier, this Georgian Revival style townhouse was built by Mrs. William K. Vanderbilt, who helped revive Sutton Place in the 1920s with her next door neighbour Anne Morgan, the daughter of J. P. Morgan.

In 1976 Richard Jenrette sold One Sutton Place and moved to a nearby penthouse apartment, because he wanted to concentrate his time and resources on restoring his 1820s classical Hudson River mansion, Edgewater, and his Charleston, South Carolina residence, the 1838 Greek Revival style Roper house, on the East Battery. But several months thereafter, Jenrette learned that 37 Charlton Street had come onto the market. He spent fifteen minutes in the four-storey twelve-room house, then made a bid, which was accepted.

'After owning several townhouses, I did not like living in an apartment any more,' recalls Jenrette. 'Besides, 37 Charlton Street was irresistible. The Federal style is my favourite period, and this house has very fine architectural detailing for its size. Also, nearly all the

by Charles Lockwood

FEDERAL STYLE RESTORED

Among all the townhouse renovations in New York City over the past decade, few are more impressive than Richard Jenrette's restoration of the single family house at 37 Charlton Street in Greenwich Village.



1: Richard Jenrette sits in the front parlour of his Charlton Street home, with a view through the set of folding doors into the back parlour.

2: Richard H. Jenrette's residence at 37 Charlton Street, New York City. This white marble-trimmed red brick face is a near-perfect example of the Federal

detail was intact, because the house had never been cut up into apartments. I am only the fifth owner in 150 years, surely a good sign that a house is worth buying.'

Jenrette hired the late Edward Vason Jones as restoration architect. Jones was White House architect under Presidents Nixon, Ford, Carter, and Reagan. Moreover, he had already worked for Jenrette, first at his Edgewater estate on the Hudson River, then on the parlour floor of the mansion at 5 Washington Square North in Greenwich Village that Jenrette, as a trustee of New York University, restored for the offices of the Dean of the College of Arts and Sciences.

Soon after taking title to 37 Charlton Street in June, 1977, Jenrette installed central air

conditioning, and he removed or concealed unsightly cast-iron steam radiators and pipes. Otherwise, the heating, plumbing, and electrical systems were all right, and the house was structurally sound. With that work out of the way, Jenrette started the restoration.

'The workmen burned off literally fifty coats of paint from the woodwork on the first three floors,' declares Jenrette. 'What a mess! But afterwards all the classic details were crisp and clear. All the ornaments are hand carved wood rather than cast plaster or papier maché.

During the six months of laborious paint removal, Jenrette also steamcleaned the Charlton Street townhouse's mellow red brick façade and repointed several hundred bricks. Then, David Hoffman, an upstate New York

carpenter who worked at the house for nearly a year, made a new set of front window shutters according to an early 19th-century design. Also missing were the ornamental rosettes from the centre of the front and back parlour ceilings. Edward Vason Jones designed a new pair, which were cast by David Flaherty of Philadelphia. The front parlour also had lost the plaster cornice around the edges of the ceiling, but the corresponding cornice was intact in the rear parlour. Jones duplicated that design for the front room, and Odolph Blaylock of Albany, Georgia ran the plaster moulding and installed the ornamental details.

With just these two exceptions, 37 Charlton Street was architecturally unchanged from the 1820s. To his great delight, Jenrette even



discovered the original brick cooking hearth hidden behind a plasterboard wall in the ground floor kitchen. While installing a fountain and a brick patio in the back garden, he also uncovered the foundation of the early 19th-century stable.

By early 1978, Richard Jenrette was nearing the end of his restoration. Following an early 19th-century New York City decorative custom, Robert Jackson painted the walls of the ground floor and parlour floor hallways in imitation marble blocks, and he meticulously grained the pine doors on the parlour floor to resemble mahogany. Jackson's wood graining was so well done that one insurance inspector instructed his company to raise Jenrette's premium, because he had replaced the original

pine doors with solid mahogany ones.

As the skilled craftsmen completed their work, Richard Jenrette eagerly moved his antique furniture into the rooms. 'None of the pieces are original to the house,' he reports, 'but almost everything dates from the early 19th century and was made in New York City or State. I owned about 25% of it when I bought this house four years ago. Since then, I have purchased the rest.'

Some of Jenrette's favourite pieces include the c. 1810 sofa in the front parlour which is attributed to Charles Honoré Lannuier and a bronze bust of Robert Fulton by Houdon. Richard Jenrette is particularly fond of the striking portrait of Andrew Jackson, painted by Ralph Earle, Jr. in 1823, which hangs over

the marble front parlour mantel. The Charlton Street house also abounds in Duncan Phyfe furniture: specifically, six sidechairs, a foot table, a desk, two bookcases, and the dining room table. Between Edgewater and his Charleston home, Jenrette has one of the largest private collections of Phyfe furniture in the world.

For all its splendour and physical perfection, Richard Jenrette's townhouse still evokes the feeling of a comfortable private home, not a series of showcase museum rooms. For one thing, he follows the still-practical original room uses: on the ground floor, under the stoop and just below sidewalk level, an informal dining room in front and a kitchen in back; on the first floor, a parlour in front and a formal dining room in back; on the second floor, a sitting room in front and the master bedroom in back overlooking the quiet garden; and on the third floor several more bedrooms.

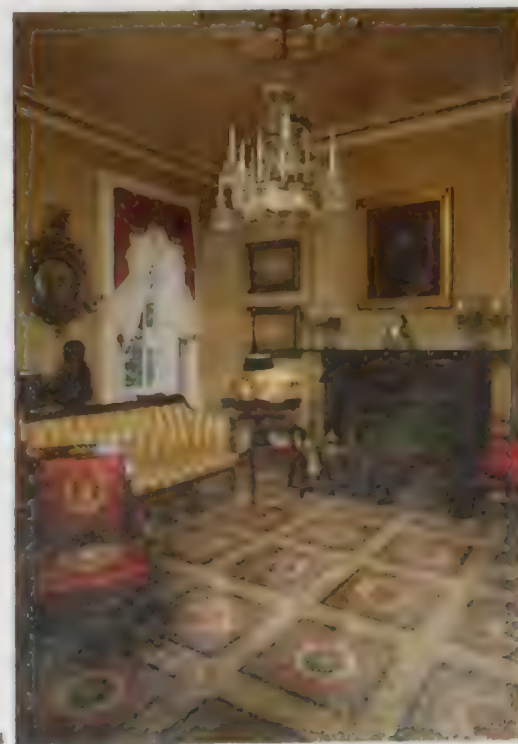
Moreover, Richard Jenrette obviously enjoys living in his Charlton Street home, and he likes entertaining there, whether it is several friends or clients for dinner or a large group at a party. 'This house works surprisingly well for parties, even for 250 people,' he observes.

At Jenrette's festive gatherings, one inevitable topic of conversation is his home. And this is no surprise. Nowhere else in New York City will you find a less altered Federal style townhouse or a more thorough and affectionate restoration.

Photographs: Robert Phillips.

3: Guest room, third floor rear. A Simon Willard banjo clock hangs on the wall and the Empire style dressing table once belonged to the wife of President James Madison.

4: Front parlour; the sofa is attributed to Charles Honoré Lannuier, c. 1810, the wing chair to Duncan Phyfe, c. 1800, and the silk upholstered Empire chair is French.



Reflections on English Slipware

'La beauté c'est la puissance de caractère' (attributed to August Rodin)

When, in 1770, Ralph Wood inscribed on a jug the couplet,
'No Art with Potters can compare
We make our pots of what we potters are',
the Staffordshire potters had already been making slip-decorated dishes for over a hundred years. No better tribute could be chosen to introduce these talented craftsmen.

He could have added that pots, like potters, have parents, grandparents, uncles, aunts, cousins, brothers and sisters, and although some are more famous than others small dishes as in fig 1 ornamented with a few lines of slip trailed pattern often have tremendous personality. But Ralph Wood never imagined that two hundred years later we should be obliged to go chasing across the Atlantic to track down quite a few departed cousins.

My first acquaintance with slipware was in company with T. S. (Sam) Haile who one Saturday morning before the war took a group of pottery students from his evening class at the School of Art, Kingston-upon-Thames, to the British Museum. In the King Edward VII Gallery – appropriately calm, quiet and dignified – Sam Haile indicated to us one of the large dishes signed Thomas Toft – probably it was the one ornamented with the Royal Coat of Arms. I remember the occasion vividly because I came away wondering why he had made such a fuss about it. But Sam Haile used to enthuse too about the Martin brothers. Is one's appreciation for a particular art form dependent on an appreciation of the relevant technique?

After the war the late Dora Billington, a potter from Stoke-on-Trent, had replaced Sam Haile who was absent in America, and she frequently demonstrated to us the technique of slip trailing. At that time on occasional visits to the Victoria and Albert Museum we would pass the nearby window of Mr. Allbrook's shop where old slip decorated baking dishes were on sale at five pounds each. We thought people very foolish who paid so much for dishes that

could be so easily made. Let it be said that we could never have succeeded in reproducing the quality of glaze and patina of age on those venerable pieces. Nor did we attempt to.

Typical of such dishes is the strainer, fig 2, ornamented with a delightful scroll motif traditionally known as the 'boney-pie dish' pattern. A flat bat of brown clay (resembling pastry ready for a tart) would have been coated with black slip and probably decorated before being shaped over a convex 'hump' mould. The back of the dish also has been coated with black slip. As a result of piercing the holes rough burrs were formed on the back of this strainer which, when removed, left scars revealing the interior brown clay.

The earthy colours of slipware are greatly enhanced by the traditional use of lead glaze. 'Lead has been used in ceramic glazes from ancient times and its use confers low melting temperature and low viscosity in the molten glaze. In addition the refractive index of lead is high. The result of all this is that lead glazes give brilliant smooth finishes and the glaze has a wide margin of safety in firing'. (*Ceramic Glazes* by Felix Singer and W. L. German).

Fig 3 shows a rectangular press moulded dish, inscribed WB · EB · 1754 · TS, ornamented with a peacock holding in its beak a curious object resembling a string of beads. The names of a William Barlow (WB) and an Elizabeth Barlow (EB) are recorded on Ryles' map of Burslem c. 1720, while the initials TS may refer to one of the numerous Simpson family of potters. Many 18th-century dishes are decorated with birds. Whether any were intended as a rebus to the potter William Bird of Burslem (1717–1765) is conjectural, but dishes decorated with parrots are attributed to Richard and William Parrott.

The 18th-century technique of making pottery dishes on moulds was admirably exploited by Samuel Malkin (1668–1741) who incised the surface of moulds with patterns of grooved lines. Thus moulding became a

printing technique using clay instead of paper to produce dishes each ornamented with identical patterns of raised lines. This same technique was freely exploited by Pablo Picasso who did a large variety of ornamental dishes in unglazed white biscuit.

These designs, printed in relief, would then be embellished with brown and black slips by means of a trailer. The clock face shown in fig 4 with winged cherubs in the four spandrels conforms to the style in use at the beginning of the 18th century. A single hand shows the time – here 12 o'clock – and within a small panel below appears the day of the month, in this case 17. It is generally assumed that this dish was made in the year 1712. However, Malkin might have intended a numerical pun on the number 17, wishing to record the date 1st July 1717, i.e. 1 – 7 – 1717, at a time when he would be entering his fiftieth year.

About 25 dishes with at least ten different designs are inscribed with the initials SM – one depicting Lot's wife was sold at Sotheby's in May 1974 – and for a long time they were all attributed to Samuel Meir. One other clock face dish (now in the British Museum) was purchased about 30 years ago by the late Ernest Allman and it is to him that we owe the credit of discovering the identity of SM.

Proceeding to dishes that were thrown on a potter's wheel – a tradition much older than moulding – the first example, fig 5, is unusual in being ornamented with additions of green slip as well as the commonplace colours cream, brown and black. Dishes decorated in green usually bear the marks of roulette patterns applied over that colour – perhaps Staffordshire potters considered that green appeared drab under a honey coloured lead glaze. In the dish shown the green slip has instead of rouletting a very rough gritty texture due, perhaps, to the presence of fine sand.

Cruciform and square patterns on slipware dishes are fairly common. Excavations have revealed that many were made at the Hill Top

1: Press moulded dish with branched foliate pattern. Collection: Jonathan Horne.

4: Press moulded dish with a clock face and inscription. Christies 1974.

7: Thrown dish, probably by William Talor, slip-decorated. Sotheby's 1980.

10: Dish with vesica pattern border. City Museum, Stoke-on-Trent.

2: Press moulded strainer decorated with two wavy lines. Sotheby's 1980.

5: Thrown dish with slip trailed decoration central motif and border. Sotheby's 1980.

8: Thrown dish, signed Thomas Toft, with portrait of Charles II. British Museum.

11: Thrown dish attributed to William Talor. Sotheby's 1975 ex Gollancz Collection.

3: Press moulded dish decorated with peacock. Collection: Jonathan Horne.

6: Thrown dish with slip trailed pattern and trellis border. Christie's 1980.

9: Thrown dish with formalised pattern and portrait heads. Castle Museum, Norwich.

12: Thrown dish signed Ralph Toft depicting lady. Sotheby's 1974.



2



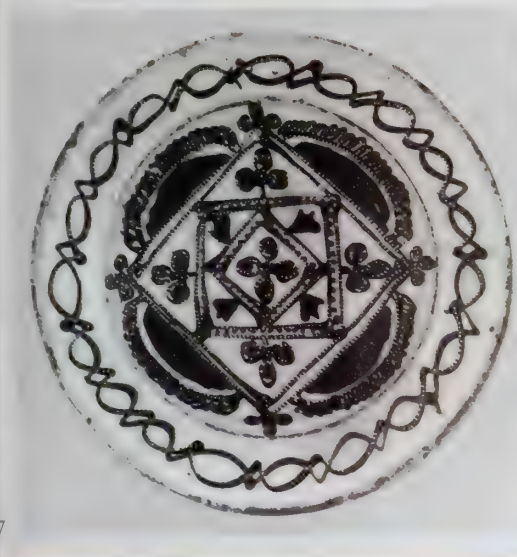
3



5



6



8



9



10



11



Site, Burslem, in the 18th century. There are however half a dozen dishes, more individual in character, that can be attributed to individual potters at the end of the 17th century or beginning of the 18th century. Two such dishes are illustrated in figs 6 and 7. The initials on the first could be those of John Osland, whose name appears on a slipware dish in the British Museum. The second of these dishes ornamented with multiple squares and berry motifs could be attributed to William Talor, one of a family of Burslem potters. A dish signed by William Talor, shown in fig 13, depicting Charles in the Boscobel Oak, has the characteristic face, round eyes and arched eyebrows associated with that particular potter. Similar faces are found on several unsigned dishes having borders of continuous chain or vesica patterns drawn in a free cursive style. It may therefore be assumed that dishes with such vesica patterns, figs 7 and 9, were made by William Talor.

Similar vesica patterns, fig 10, also occur on dishes and sherds excavated at Burslem on the site of the Sadler Teapot Manufactory where a commercial waste dump c. 1660–1720 was discovered and excavated.

A third dish ornamented with square motifs, signed by Thomas Toft II was at one time in the Frank Tilley collection, while another in the Yorkshire Museum, York, attributed to Ralph Simpson bears a crowned portrait within a double lozenge surrounded by a border pattern of seven portrait heads and rounded motifs. The inner chain border on this latter dish, fig 15, is very different in style from the Talor dishes. One other among this group of dishes is in the Fitzwilliam Museum with the long inscription around the rim, 'Joseph Mossom: the best is not too good for you 1727'.

Two other dishes in Talor's style each with a radial pattern of four crowned heads – probably the four Stuart Kings – are in the city museums at Stoke-on-Trent and Gloucester. One with five portrait heads from the Gollancz collection, fig 11, came up for sale recently. The ladies shown on this dish, their hair gaily bejewelled with circlets of pearls, might represent Anne of Denmark, Henrietta Maria of France, Catherine of Braganza, Anne Hyde and Mary of Modena (wives of James I, Charles I, Charles II and James II). It may be noted that the small cherub-like faces adjacent to the rims of the dish in fig 11 closely resemble the faces in fig 9.

The full length figure of King Charles wearing a crown, fig 15, is one of several dishes depicting royalty that are signed, Ralph Simpson. Similar figures appear on all of them but with different ciphers – CR (Charles II), WR (William III) and GR (George I). The Simpson potters were noted for their longevity and it is quite feasible that Ralph Simpson (1651–1724) working over half a century made dishes commemorating these three successive monarchs. However, two different styles are apparent. Some dishes (perhaps the earlier



13: A thrown dish, signed William Talor, depicting Charles in the Boscobel Oak with lion and unicorn surrounded by a trellis pattern border. Sotheby's 1978.



14: Dish depicting Charles hiding in the Boscobel Oak signed Thomas Toft, c. 1660, in brown and black on cream. Manchester City Art Gallery and Museum. Superimposed is the 'Toft Module', a star motif on a regular dodecagon which conforms to the structure of several patterns on the dishes of Thomas Toft I.

15: A thrown dish depicting the crowned figure of Charles II with cipher CR and vesica pattern surrounded by a trellis pattern border and cartouche inscribed 'Ralph Simpson'. Sotheby's 1974.

ones) have the ubiquitous trellis pattern borders while others (perhaps the later ones) have borders of portrait heads, roundel motifs or leaves. These latter borders would of course demand less technical ability. There is an unusual absence of jewellery on the outlines of Charles's figure, but even more strange is that Simpson has omitted the King's hands on all these dishes.

Ralph Toft's lady, fig 12, wearing a wimple tied below her chin and holding a large tulip has a left hand more accentuated than her right, a feature not uncommon with this potter, while the brown and black strokes of the trellis border are in the opposite direction

to those of the other potters. Perhaps Ralph Toft was left-handed.

This particular dish is one from an important collection of slipware discovered about fifteen years ago by Arnold Mountford, Director of the City Museum and Art Gallery, Stoke-on-Trent. He was talking to a group of students at the museum when one of them mentioned that she had seen some dishes 'like that' – indicating the splendid collection of Toft-ware on display – in a private house. Mr Mountford, perhaps feeling doubtful, wrote to the occupier at the address given him and eventually was able to visit this lady who really did have some magnificent slipware dishes.

Details of another discovery are scant but it seems that a motorist passing one of the farmsteads attached to a country residence not far from Staffordshire spotted somebody feeding fowls from a large slipware dish. Stopping and walking over to this person the motorist saw that it was indeed a magnificent dish signed Thomas Toft. We can imagine the sort of conversation that ensued and wonder which of the men was the more surprised.

The Thomas Toft dish, fig 8, with an eloquent portrait of Charles II is probably the most valuable item of slipware seen in the sale rooms since the war. It had been in the possession of the late Lord Harlech's family since Restoration days. His forbears had been staunch royalists: Sir John Owen was made Vice-Admiral of North Wales in 1660 and his grandson Sir Robert Owen was M.P. for Merionethshire in the last parliament of Charles II. 'I have little doubt', wrote Lord Harlech, 'that the Thomas Toft plate was acquired not for any ceramic or artistic interest, but as a symbol of the family's political affiliations'. The late Sir Victor Gollancz acquired this dish at Sotheby's, in 1955, and following the recent death of his widow it was bequeathed to the British Museum.

To conclude this article with a brief reference to the individual styles of some of the potters mentioned gives rise to a few enigmas. Thomas Toft I, Ralph Toft, Ralph Simpson and William Talor were contemporaries during the reign of Charles II. In the Fitzwilliam Museum there is a dish in the style of William Talor depicting the Royal Arms (Glaisher no. 209) having a narrow border ornamented with the vesica pattern border previously mentioned that is signed Thomas Taft (sic). The largest group of dishes depicting the Royal Arms is by Thomas Toft who made and signed a total of seven.

A second unsigned dish in the style of Talor, also in the Fitzwilliam Museum (Glaisher no. 219) depicts the Coronation of Charles surrounded by a border of seventeen portrait heads. This type of border is especially characteristic of Ralph Simpson who made and signed at least seven such dishes. May we suppose that Talor made these two dishes in a spirit of playful parody?

For quality of draughtsmanship Thomas



Toft I must be considered most competent. There is always great vigour in his designs and they are structured to combine radial, vertical and horizontal elements subtly conforming to the star module in fig 14. A detailed study of the dishes made by these Staffordshire potters reveals that only Thomas Toft's designs conform to this module.

There is insufficient space here to enlarge on this hypothesis, but it is interesting to note that two dishes, signed Thomas Toft, have been recorded with a radial arrangement of heads and a 'right way up' (i.e. vertical) aspect relative to the name cartouche on the rim, but these dishes do not conform to the

module' mentioned.

To discuss early Staffordshire slipware in such sophisticated terms three centuries after these potters were active is perhaps foolish when the main purpose of this article is to pay tribute to a group of craftsmen whose work is unique. We may suppose that the simplicity of their technique was matched by the simplicity of their living conditions. Rather than searching for novelty or progress they respected tradition, and there was a sharing of ideas which when good were the property of everyone. Their dishes made in humble dwellings are fit for baronial halls. Each one

Acknowledgements. I wish to thank Anton Gabszewicz and his staff in the European Ceramics Dept, Christie's, London; also Jock Palmer and his staff in the Ceramics and European Glass Dept, Sotheby's, London, for their great kindness and assistance.

I am also very grateful to Jonathan Horne for allowing me to study and photograph slipware dishes in his collection.

Arnold Mountford, Director, City Museum and Art Gallery, Stoke-on-Trent, and Mary Wandrausch, The Wharf Pottery, Farncombe, Hants very kindly discussed with me details of this article in the proof stage, and to them, also, I offer my most sincere gratitude.



by Ann Allestree

THE ART OF UNDERSTATEMENT

Ian Lieber, one of Britain's youngest and most talented interior designers, approaches his work with a keen sense of traditional values; abhorring all interference with correct structural proportion he feels an inherent responsibility to adapt ideas of the past to today's way of life rather than create new ones of a less established order. He voices his beliefs with a persuasive enthusiasm.

'I feel that so much of today's designs are monuments to ugliness and lack of thought that I have preferred, where possible, to keep

to a more traditional style. I like to create essentially comfortable and harmonious settings that enhance the period of the house and any beautiful old furniture or objects that my clients may possess. I also loathe anything contrived or pretentious in colour or design. To my mind the whole effect should blend peaceably and never jump for attention. John Fowler of course always adopted the excellent principle of adhering to correct architecture and dimension; he was a master of that art of skilful understatement that ultimately

achieves the best effects.'

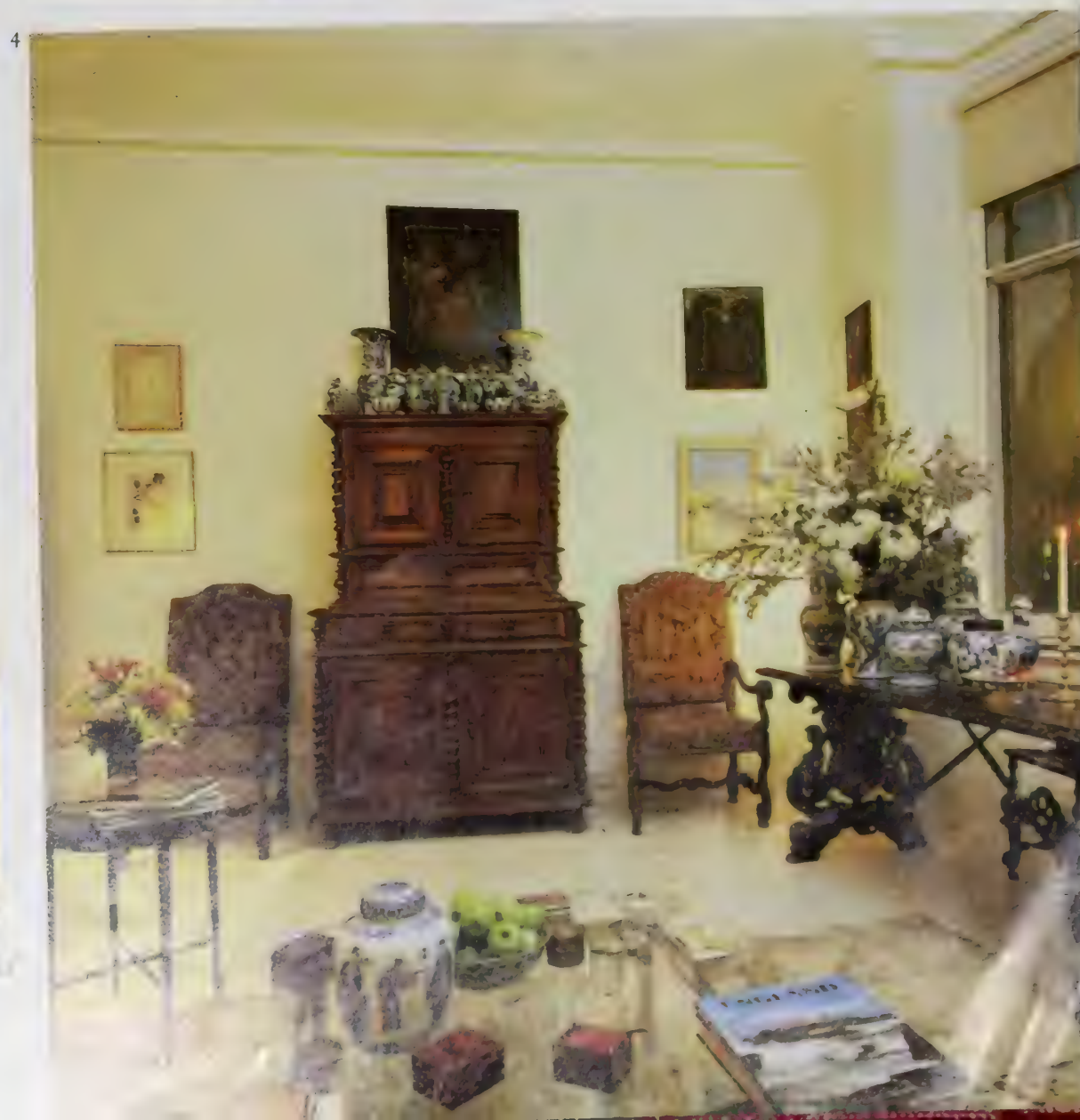
Notwithstanding his obvious preference for period environments, Ian Lieber has also exerted his considerable ability on office conversions for prestigious City firms to include steel companies, property developers and solicitors.

'These jobs are always a challenge bearing in mind the cost of office space. They are an exercise in visual promotion and economy of space. Again a good working environment is important; for instance we lined an entire



1 & 2: The Drawing Room is filled with fine furniture that recedes into the overall white background. A 17th-century oak table contrasts agreeably with a low glass table designed by Ian Leiber. Flowers and plants lend dimension.

2 & 3: The Bedroom is filled with Chinese porcelain displayed on shelves and traditional 18th-century wall brackets. Ian Leiber is photographed beside a Kangxi relief lacquer work cabinet.



entrance hall of solicitors' offices with specially made mahogany bookcases to promote a solid and established atmosphere.'

Despite such commercial commissions Ian Lieber's main work is confined to private clients; they are predominantly English with a proportion of French, Portuguese and more recently, Indian.

Ian Lieber has travelled extensively through Europe and this has influenced him greatly in his views of design and architecture, and, has given him a sense of proportion.

What type of work does Ian Lieber most enjoy?

'Basically I am in my element working on old English country houses; London houses and flats in Belgravia and Kensington and on the Nash houses in Regents Park. The grand flow and symmetry of those 19th-century terraces has always inspired me. Currently I am working on a château in the south of France for English clients where I designed a pair of late 18th-century style console tables with surmounting pier glasses; an elaborate job, involving hand carving, gold leaf water gilding and all carried out by an English craftsman. It gives one pleasure to know that such craftsmen still exist.'

How did Ian Lieber first embark on his career?

'I suppose I was born with a certain flair; a sense of style perhaps. It is not something you can learn from a book. I was always interested in antiques and aged eighteen years I opened an antique shop in Nottingham, my home town. You could pick up Victorian mahogany tables for five shillings 23 years ago. However, this venture was not a financial success; at heart I was a collector rather than a dealer. I next worked for Jessop's of Nottingham and gained a good knowledge of fabrics and the wholesale side of the business. I finally left home aged twenty two years, and worked in antiques for Trevor of Brighton, now established in Mount Street. A year later I was running the fabrics department for Ring's of Hove; a marvellous old firm of interior furnishers. We carried out work on the Brighton Pavilion and supplied the curtains for the Music Room and Dining Room. Moving on to London I worked with the Australian artist and designer, Ken Moore. We devised colour schemes and window displays for restaurants, stores and the top fashion houses; designing the Paris branch of Donald Davies in Avenue Matignon was a particularly glamorous assignment. In 1969 I set up on my own.'

Ian Lieber's late Regency premises at 34 Moreton Street, Pimlico, combine the ambience of a home more than a shop where he

feels clients can relax and more readily reveal their personal tastes. Against an elegant backdrop of antiques and decorative objets d'art they can browse through one of the widest selections of fabrics and wallpapers in London.

'There is a lot of psychology involved in advising clients,' he observes. 'One has to consider their life style and how they should use their homes to the best advantage. Ideally, a good designer should reflect his client's personality and never steal from it by asserting his own.'

Ian Lieber is photographed here in a client's Victorian flat; the narrow hall passage and the small high-ceilinged rooms are not perhaps the most conducive setting for accommodating a large collection of early Chinese porcelain and Jacobean furniture. However with his customary knack of promoting beautiful things to advantage, Ian Lieber has contrived a sense of space and dimension, paradoxically, by cluttering the whole. The massed interest of pictures on the hall wall deflects attention from the narrow passage; the low hanging of the brass chandeliers gives a further sensation of width. A William and Mary low-boy in panelled walnut veneer is set beside a pair of 17th-century Portuguese embossed leather back chairs. He suggested the bright yellow walls as an effective compliment to the bold statement of the blue and white porcelain; this yellow theme continues through the adjoining bedroom. He has a horror of homes that resemble pattern books with every room a different colour.

The bedroom is decorated in a Laura Ashley yellow and white cotton fleur-de-lis design with matching wallpaper. The high walls display porcelain vases set on 18th-century gilded wood wall brackets, whilst the William and Mary bureau bookcase and the Jacobean chests of drawers lend rich, dark accents. The original egg and dart cornice has been picked out in white. Double doors linking the bedroom to the adjoining drawing room are masked by draped curtains above the bed. Originally the two rooms were used as one; Ian Lieber, always sensitive to architectural features, persuaded his client to keep the existing doors. They are revealed in the drawing room, giving the illusion of a large reception room beyond.

He suggested white as a receding background for the drawing room; large slabs of Amtico resemble a marble floor; marble itself would have been a hazard to the porcelain. White holland blinds are a light, uncluttered alternative to curtains. A pair of Louis Quatorze walnut chairs covered in 17th-century tapestry are set beside a Louis Treize walnut buffet. A Knole sofa scattered with 19th-century Indian tapestry cushions and the early 18th-century Venetian walnut chairs covered in a blue Bargello flame stitch weave add soft touches of colour. Once again, limited space for too many things has been successfully outwitted.

Photographs: Michael Dunne.

5: The Bedroom is decorated in Laura Ashley paper and matching fabric and the original cornice has been picked out in white. Curtains draped above the bed conceal a pair of double doors to the adjoining drawing room.





by Ann Farkas

IN BARBARIC SPLENDOUR

Chiefs of fierce Scythian tribes who dominated their neighbours between the 8th and the 4th centuries BC celebrated their power with splendid body jewellery and extravagant funerary items. The Kiev torque, fashioned by Greek craftsmen, was discovered in 1971 and is a rich memorial to the period of barbarian splendour.



1: The torque is composed of three panels, barbaric subject matter being balanced by a central band of floral ornamentation.

3: A homely scene from the top panel of the torque shows domestic animals including a mare suckling a foal.

2: The blossoms of the centre panel are individually worked in exquisite and delicate detail.

4: The central scene in the top register shows two Scythians who appear to be sewing a sheepskin into a jacket.

The splendid gold pectoral pictured above was not the pride of a sophisticated Hellenistic king or prince whose collection was filled with masterpieces of the 4th century BC. It was the personal treasure of a barbarian, a chief of a fierce Scythian tribe, nomads who roamed the steppes north of the Black Sea during the 8th to the 4th centuries BC. The Scythians were few in number. Nevertheless they managed to dominate neighbouring nomadic tribes, and probably exacted tribute from the Greeks and other inhabitants of the cities dotting the Black Sea coast, by means of their fearsome reputation and military prowess. Even the Persians, whose mighty empire stretched across much of Asia, fell prey to the military tactics of these horse-riding warriors, and were forced to pull back from their attempted conquest of Scythia.

The pectoral was excavated in 1971, in the Tolstaia Mogila (Thick Grave) kurgan or burial mound, near the town of Ordzhonikidze in the Ukraine, and is now in the Historical Museum, Kiev. B.N. Mozolevskii, an archaeologist who has explored many of the rich burials dotting the steppes of southern Russia, directed the excavation of the Tolstaia Mogila kurgan. The impressive mound of earth had been raised above a subterranean tomb that had been much disturbed by robbers. But by careful study of the remains, Mozolevskii was able to show that a Scythian prince and members of his family had been interred here, and that servants and horses had been buried

nearby. Although the pectoral's elegance would suggest that this object had belonged to the chief's wife, the great size (30.6 cm. in diameter) and weight (1150 gr.) indicate that its wearer was a man.

Herodotus, the Greek historian of the 5th century BC, described vividly the Scythians and other nomads of the steppes who were believed in antiquity to dwell at the very fringes of the world. According to the Greek writer, the funeral rites of a Scythian ruler recapitulated dramatically the power, prestige and wealth he had enjoyed in life. His tomb was a replica of his camp, complete with gold and silver treasure, sacrificed animals and human victims. After the enormous grave was constructed and the chief laid to rest, his tribesmen celebrated. Around the Tolstaia Mogila kurgan, Mozolevskii found masses of animal bones and broken wine vessels which were probably the debris of the funeral banquet.

Like many nomadic peoples, the Scythians carried their wealth with them in the form of herds of horses, cattle and sheep. "Gifts" of gold and silver wrung from their nervous neighbours were transformed into objects which were useful and portable as well as handsome – weapons, jewellery, bowls, cups. Yet the chieftains seem to have had more in mind than mere easily portable wealth when they commissioned such objects of gold and silver. Many things in royal Scythian tombs were created by Greek goldsmiths who had

been employed by these barbaric rulers. The pectoral is such a piece, produced by an outstanding Greek craftsman to satisfy the taste of an immensely wealthy Scythian. Indeed, it is perhaps the most magnificent work of Scythian art yet discovered, and a superb example of Greek jewellery.

The merging of exquisite artistry and barbaric subject matter seems to have been deliberate, and is typical of much royal Scythian art. To please his patron, the Greek goldsmith portrayed in the centre of the top register of the pectoral, two half-naked Scythians with tousled hair and shaggy beards. They seem to be sewing a sheepskin into a jacket, for bits of gold thread are visible; a gorytus or bow case dangles casually from the twisted gold edging. Other homely scenes in this register include the mare suckling a foal, a cow suckling a calf, a horse scratching its front leg with a hind hoof, a beardless Scythian, perhaps a slave, milking a ewe from the rear. The bottom register is decorated with groups of predator and prey. The three central scenes are pairs of winged griffins (lion-eagle monsters) tearing at the flesh of a horse. The subject matter of this pectoral is almost certainly Scythian, a reflection of a cosmological myth. If the scenes of nomadic camp life, with animals and birds, symbolise earthly bounty, the combats depict struggles on a heavenly plane which gave birth to the goods of everyday life. The pectoral, in short, documents how the Scythians lived and what they believed in. Nature and the cosmos were conceived of in terms of life and death, predator and prey, strong and weak, just as the Scythians prospered by preying ruthlessly on their weaker neighbours.

To picture this powerful theme, the Greek craftsman made use of the most delicate and exquisite techniques of goldworking. Every one of the 48 tiny figures was cast in solid gold and soldered into place. Each of these minute bits of gold is modelled in such detail that we can see the folds in the trousers, the curls on the sheepskin, the planes of the animals' bodies. The floral ornament of the central panel is also remarkably executed, with three-quarter views of tiny blossoms. Although a piece of jewellery, the pectoral is as carefully designed as the pedimental sculptures on a Greek temple. A counterweight hanging from the back was probably necessary to hold the weighty collar in place. Rings in the mouths of the lion head terminals perhaps were used to attach the counterweight.

Aside from its accomplished technique, the size and sheer glitter of the pectoral are impressive in their own right. Yet the magnificent workmanship suggests that the barbaric prince who ordered this piece of jewellery was a connoisseur who sought out the finest possible goldsmith, to give visual expression to a Scythian theme. This warrior chief with an appreciation for Greek art must have worn this dazzling treasure proudly.

Photographs: Lee Boltin



JOHN RIDLEY'S CANDELABRUM

An extraordinary work of art which until recently had lain unregarded in an agricultural research institute near Adelaide gives a fascinating insight into the early history of Australia.

Until a few months ago one of Australia's more interesting early art-works had long resided, largely unnoticed, in a glass cabinet in the foyer of the Waite Agricultural Research Institute on the outskirts of the city of Adelaide, South Australia. During 1980, however, it was twice included in exhibitions – at the National Gallery of Victoria, Melbourne, and at the Art Gallery of South Australia, Adelaide. The piece concerned, which is 25 inches high, takes the form of an elaborate three-light solid silver candelabrum surmounted by a solid gold model of a wheat harvesting machine of uniquely Australian design. The machine represented by the model is the Ridley (or South Australian) 'Stripper' – an implement which had an enormous influence upon the agricultural and economic progress of that colony during the last half of the 19th century. Indeed its influence was felt in the Australian wheat industry well into the present century.

John Ridley, a migrant flour-miller from the north-east of England, invented the machine in response to a harvest-labour crisis which had developed in South Australia at the time. Its first public demonstration took place at Wayville (now an inner suburb of Adelaide) on 14 November 1843, and was triumphantly successful. The 'Stripper', so called because of its unusual action in 'stripping' the grain from the ears of the standing crop, instead of cutting the stalks as all other machines of the time were designed to do, was hailed at once by the colonists as an invention of considerable importance. At the Wayville trial it gathered the grain, cleanly and efficiently, from an entire crop of 70 acres. More remarkably still, the machine required no modification or even significant adjustment during the seven days it took to do so.

In following years the new machine was eagerly adopted by the colony's grain farmers, who in turn took the opportunity it afforded them greatly to expand their activities. South Australian wheat acreages increased at an unprecedented rate as new land was continually cleared and sown, and more and more 'Strippers' were produced by local manufacturers to meet the demand. This soon led to the establishment of an enormous export trade in

wheat and flour – especially to Britain – and throughout the last half of the 19th century the colony grew rich on the proceeds.

John Ridley returned to England in 1853 and, although then only 47 years of age, was able to retire as a gentleman-of-means. Before leaving South Australia he received expressions of thanks from many quarters for his special contribution to local progress, via his invention of the 'Stripper' and his gift of it, absolutely free of patent restrictions, to the citizens of the colony. No tribute, however, was offered to Ridley at this time by the body perhaps best placed and most appropriate to do so – viz., the South Australian Parliament. Indeed it was not until December in 1858 that the Parliament finally got around to formally passing a motion offering: '... the thanks of this House ... to John Ridley, Esq., as a recognition of his claim to the gratitude of the South Australian community, for his invention of the reaping machine. ...'

By the late 1850's quite a number of former South Australian colonists had, like Ridley himself, returned to England to live in retirement, and for the most part had settled in and around London. Some among them, who for years had advocated some substantial tribute to the inventor, at last lost patience with the South Australian authorities and decided to do something about it themselves. A series of meetings were arranged at which the idea evolved of holding a reunion dinner at which Mr. Ridley, as 'Guest-of-Honour', would receive a gift from the company to mark his inventive achievement.

The precise form of the gift proved somewhat more difficult to decide, although there was agreement from the beginning that it should have a decidedly South Australian 'flavour'. Eventually a suggestion for an ornamental candelabrum was accepted, with the proviso that it should actually be made in South Australia, and also exclusively of South Australian materials. Funds for the project

were subscribed by retired colonists both in England and South Australia, and a specially-formed committee in Adelaide was charged with the task of selecting a local craftsman to design and make a suitable piece. Julius Schomburgk, a German-born silversmith who had migrated to the colony some years before, was the committee's eventual choice.

As J. B. Hawkins has noted in his *Australian Silver 1800–1900* (1973), the silversmith Julius Schomburgk '... has proved very difficult to research. ...'. Nowadays very little indeed seems to be known about him. An entry 'Julius Schomburgk and wife' appears in the passenger list for the vessel *Australia*, published in the *South Australian Register* newspaper, 17 December 1850. A document in the records of the (South Australian) Colonial Secretary's offices states that Julius Ludwig Schomburgk took the oath of allegiance on 13 November 1851. '... Julius Schomburgk of Gawler. ...' is mentioned in correspondence of the Colonial Secretary's office in 1852, in connection with a vacancy at the Adelaide Post Office for a clerk with an understanding of German. After that, however, there appears to be no mention of him in the surviving records.

According to a report in the *Adelaide Observer* of September 29th, 1860 the project occupied Mr. Schomburgk full-time for six months. When the candelabrum was finished (sometime during the month of September 1860) it was sent to the *Observer's* Adelaide office '... for inspection. ...', and it then remained there on public display whilst awaiting a ship to take it to England.

As is indicated by the accompanying illustration the candelabrum is made principally of solid-silver, with a small solid-gold model of a Ridley 'Stripper' on the very top, and is quite elaborately crafted. The main stem is a representation of a tree-fern trunk topped by a canopy of fern fronds and sprays of other native Australian flora, from the depths of which sprout the arms supporting the three



candle holders. A closer inspection then reveals that the latter are formed of triple aboriginal faces below sheaves of wheat of rather unlikely symmetry. The area around the base of the main stem is again heavily ornamented, including small silver statues of male and female aborigines and indigenous creatures such as the kangaroo, emu, and dingo, and also pieces of polished malachite ore set in panels of South Australian woods.

Also mounted in front of the statue of a male aborigine, positioned above one of the three supporting 'feet' of the candelabrum, is a metal plate which bears the inscription: 'Testimonial by the Colonists of South Australia to John Ridley, Esq., for the great boon he has conferred upon the Province by his invention of the Reaping Machine.' The finial, perhaps the most elaborate feature of all, features a kneeling aborigine holding aloft yet another sheaf of wheat, surmounted by a polished conical block of malachite and the gold model of Ridley's machine.

Ridley himself first learned early in January 1861 of the plan to hold a reunion dinner in his honour, but there was some delay in setting a date due to the late arrival of the ship *Orient* bringing the candelabrum from Adelaide. However the evening of 27 February was finally agreed upon, and Ridley journeyed to London from his home near Hexham in Northumberland as his friends requested.

A most successful function was duly held at the *Albion Tavern* in Aldersgate St., London, at which about sixty people attended. All were old associates of Ridley's and former South Australian residents. Among those present were the second Governor of the colony, Colonel George Gawler, several very senior former colonial officials, Sir Rowland Hill, and Richard Bowyer Smith, inventor of the now-famous 'stump-jumping plough.'

Ridley was of course gratified by this expression of esteem from his fellow South Australian pioneers, and especially so since two of his closest friends in Captain C. H. Bagot and Mr. Edward Stephens (as Chairman and Vice-Chairman respectively) performed the actual presentation. No doubt also, he was equally pleased to learn afterwards that the British Treasury had seen fit to allow his candelabrum into England without payment of the duty usually applied to such items.

Apart from a brief period when the candelabrum was loaned for display at the 1862 International Exhibition in London, it remained in the private possession of John Ridley until his death in 1887, and afterwards passed to his daughters. Approximately 70 years after its creation the candelabrum was returned to South Australia by the Misses Ridley, as a memento of one of the colony's most notable early settlers. The State Government of that time placed it in the custody of the University of Adelaide. This arrangement still applies, the Waite Institute, which is currently responsible for the candelabrum, being of course a specialist section of that University.



1: A more advanced 'Stripper', c. 1875. The original 'Stripper' was pushed from the rear, whilst this improved version was drawn by horses or bullocks. Reproduced from W. Marcus' 'South Australia', 1876

2: The 'Ridley Candelabrum'. J. B. Hawkins in 'Australian Silver 1800-1900' notes that Schomburgk possibly produced three other

pieces: a medallion presented to a group of South Australian farmers at the Great Exhibition of 1851; a 'group of silver' exhibited at the International Exhibition, London, in 1862; and the 'Hanson Cup' made in collaboration with Charles Firnhaber. Photograph: J. D. Tomlinson, University of Adelaide, with permission of the Director of the Waite Institute.



THE RETURN OF THE WHEELMAN

Pryor Dodge not only collects old bicycles and objects with cycling motifs, he uses them and believes in the spirit of their époque

All creatures who ever walked have wished that they might fly; and here is a man who can hitch wings to his feet.'

The Wheelman Magazine (1888)

Few collectors themselves look as 'collectible' as Pryor Dodge. At 32, he has been ardently involved in vintage bicycles, bicycle art and paraphernalia for a full eleven years and the passion clearly has tailored the man. He cuts an ethereally Gay Nineties figure and has the athletic, aerial look of a Seurat trapeze artist or vintage ball player. His smile, brow, and the waves of his brown hair all have the jaunty sweep of a cyclist in motion; the features of his face are a shade elongated beyond the conventional. His attire is sporting, his carriage erect and he looks splendidly anachronistic riding his bone-shakers, tricycles, and old bicycles of every type.

This dedicated collector has some extremely rare pieces in his New York City home. He owns one of the first tandems, c.1865, for example, and one of the first chain-driven bicycles, c.1888, the latter in mint condition. There is an adult tricycle, c.1886, by 'le neveu de Vincent,' in the collection, a transitional boneshaker-highwheel bicycle with wooden wheels, c.1875, and a Columbia chainless, c.1905.

Dodge's favourite is his boneshaker tandem which has a unique freewheeling mechanism and no brakes; to stop, the back rider hops down. It is made of iron with spokes half an inch thick and weighs almost as much as a motorbike, which is much too heavy for one person to pick up. By contrast his bamboo safety - 'the piece that really makes people's eyebrows shoot up' - was built in 1900 when manufacturers were looking for ways to make a bicycle lighter without becoming flimsy; bamboo filled the bill admirably.

Despite his possession of such first-rate treasures, Pryor Dodge is in some ways a second-tier collector. By the time he began buying, the major collections in Europe comprised several hundred machines, sometimes as auxiliaries to a collection of vintage automobiles. The first tier of bicycle collectors were naturally most interested in the experimental designs before the era of standardization and mass production of safety bicycles began in the first years of this century.

Dodge, nonetheless, has pioneered another kind of collection. He has focused on bicycle

paraphernalia and artistic representations of the machines. His fascination with the bicycle era is contagious. The more he learns about bicycles the more he understands them as a great manifestation of the joy of an age. Even sceptical visitors cannot help seeing his point, for his posters and prints illustrate the evolution of cycling.

In the beginning, the sport provoked mythical allusions, wonderment, and mockery. By the 1870s and 1880s, however, cycles had become articles of luxury, and bicycling, an élitist diversion indulged in by men. With the advent of the mass-produced machines a decade later, cycling rolled forward as the sport of the common people. Coincidentally, colour lithography, which made colourful, pictorial posters feasible, came into vogue precisely when the safety bicycle evolved; they were used as an excellent mass marketing tool. To Dodge, the posters were as irresistible as the machines they extolled. They lent a witty glimpse of social history that could also be collected.

His collecting instincts he inherited from his

father, a ballet and later jazz dancer, who was born in 1898. The senior Dodge put together an exceptional collection of Nijinsky photographs (which he gave to the New York Public Library Dance Collection in 1937), and of traditional jazz records. The father taught his son music, from the age of six the recorder, from eight, the flute. In the summers, the family left the heat of Manhattan for Long Island. The father had a bugle. At any time during the day he would play it, and Pryor had to return home for his music lesson. They could not miss a day. 'It disrupted play with my friends,' Dodge recalls sourly.

But the father also taught his son to ride a bicycle, and there was no question of the pleasure the boy found in that activity. 'By the time I was eight I was riding good distances on the bike. One day I heard the bugle but I was some distance away from the house and I thought, "This time I won't go back. I'll tell them I didn't hear it."

So what happened was that the bicycle became my means of escape. He could no longer summon me whenever he wanted with

1: The collector exercising his connoisseurship at Astor Place, New York City. Photograph: David Edgerton

2: An eye-catching 'Gladiator' poster, c.1895 in shades of blue and orange, initialed 'C.B.'. Collection of Pryor Dodge.





the bugle because there was a good possibility I was out of earshot. And that is exactly what I was looking for, unconsciously, in the first posters that I bought. Images of freedom, flight, of feeling great on a bicycle. For that is how I felt as a little child.'

Dodge's love transferred from bikes to high-wheelers when he saw the film, *Around the World in 80 Days*, in 1957. At the beginning of the movie, Cantinflas, one of the stars, rides in the streets of London on a high-wheel bicycle. Says Dodge, 'This scene only lasts about two minutes in the film but lasted with me quite a bit longer, for I remember having seen one of these bikes when I was sixteen, near my home in Manhattan, and I remember having an incredible attraction to the bike. I felt intrigued by the size of the bike and the extremes in the size of the wheels. Also I had the feeling of having met an old acquaintance, and in some ways another part of me.'

At 21, in his last year at the University of Wisconsin, he actually caught up with that part of himself. A bicycle shop near campus had many old bicycles hanging from the ceiling. All of a sudden, a spectacular high-wheeler appeared in the display window. It had belonged to John Babcock, the inventor of a machine that separates cream from milk. The bicycle was made by the Columbia Bicycle Company in 1885. It cost Dodge \$600. It came with a counter on the front hub – a device that records the wheel's revolutions and thus

measures distances – itself worth that amount today.

After college, Pryor Dodge went to Paris to study the flute. He studied with Jean-Pierre Rampal, James Galway, Alain Marion, and Maxence Larrieu, and remained eleven years, becoming a professional flautist. Not surprisingly, his old bike went, too. He took it apart and had some parts nickel-plated and others enameled. Then he reassembled the machine and began to ride it throughout Paris's Fifth Arrondissement.

'The really good times to go riding were on Sundays when there was less traffic. Because in traffic you can't brake and stop. Stopping means jumping off – the bike has to be moving. It takes two yards minimum to dismount.'

Dodge became a remembrance of things past. He had an outfit made with knickers to go with the high-wheeler. And his interest in bicycliana picked up momentum. One day he found his first poster at L'Imagerie, a gallery near Notre-Dame. It was an early advertisement with a direct message. The poster shows a car that had broken down, and a motorized tricycle coming to the rescue. The chauffeur of the car is furious because the car has a broken wheel and he has to stay with it while the other people are enjoying the motorized tricycle.

After that, whenever a cycling poster came up in the galleries, Pryor Dodge bought it, thinking he might never see it for sale again.



The first group he purchased were by Pal, and showed women scantily clad or in revealing postures in motion on bicycles. 'The posters encapsulated great liberties on the bicycle – escape, enjoyment, celebration,' says Dodge. 'They were not necessarily the most sought after by the dealers.'

Gradually his tastes changed. He became equally interested in posters done in the heavily decorative Art Nouveau style, those that showed mechanical detail, and those with humorous content. The collection grew. After a while, he had 80 posters, soon thereafter over 200. The most expensive piece of flat art in the collection is a Steinlen poster called *Le Motocycle Comiot*, the woman in the poster being Madame Comiot. It has a popular



theme: a motorbike ploughing through a flock of geese on the road and scattering them in all directions.

Some of his posters are today going for as much as twenty times what he paid for them. On the average he has quintupled his investment. Dodge did most of his buying in Paris proper. Although he was at first chary to compete with the dealers at auctions, eventually he took the plunge, going mostly to poster auctions and sales billed as 'aero-fero-velo-moto-auto.' At an auction called Velocipedomanie in 1975, he had his first taste of the range of major and minor bicycle collectibles. From that moment on, he began to spot bicycles on pen-and-ink sets, on watches and clocks, on vases, stamps, enamel-work.

Dodge discovered that in the 1890s bicycling was a craze, images of the bicycle were everywhere. Some of the most unusual examples in the collection include a pair of cufflinks with the three-winged insignia of the League of American Wheelmen, a musical cigarette box and mug that play *Daisy Bell*, and music sheets for songs such as *Le Velocipede Galopp* by Carl Faust. The illustrations depicted trick bicycling, accidents, daredevil feats, weird models, races, parts (*Plus douce qu'un oreiller, la Selle Bauriat*), and such unlikely excesses as 'ice bicycles' with spikes on their rims.

This was the era when bicycles epitomised the sporting image. By the turn of the century

the Bicycle Card Company had printed nearly a deck's worth of different card backs based on bicycle wheels, chains, lights, and frames. The bicycle motif turned up on Leibzig bouillon, Van Houten Coloa, Palmer biscuits – and Dodge gobbled them all. His collection has a grand array of medallions as well, and publicity celluloid pins, oil lamps, postcards, photographs, plates, mugs, cups, bottles. In his library is the rare, *How To Ride A Velocipede, Straddle a Saddle, then Paddle & Skedaddle*, London, 1869. He takes special pride in a copy of *Ladies Cycling*, London, c.1890 by Mrs. Smith, a tract that asserts ladies can ride with grace and pleasure.

Collecting bicycles and their art has taken Dodge not only into the world of galleries and auction rooms but into the world of the hobbyists. Clubs are important throughout bicycle history. Dodge flashes a turn-of-the-century membership card of the League of the American Wheelman, a club that went from 44 members in 1880 to over 140,000 in 1898. The old clubs drew attention to mechanical improvements and advertised for better roads. Today the clubs are social units. Pryor Dodge belongs to the Southern Veteran-Cycle Club in England, with 800 members, and the Wheelmen with 650, in the U.S. They write manuals, and publish bulletins. Says Dodge, 'Through the Wheelmen I can find people who can make any part I would want and for any

They'll actually go and make

the castings for me.'

Having a technical turn of mind, Dodge puts as high an importance as any vintage car collector on knowing his machines and the machines represented in the related art. He on occasion takes a turn stripping off paint and polishing before a part is replated. He wants his machines whenever possible to be operating vehicles. 'I won't buy something that is falling apart, and I am happy about restoring a bicycle that is in decent condition to running condition.'

Catalogues help to identify mechanisms, and current club bulletins and old books tell me how to restore and care for a bicycle properly. A collector must know when a bicycle is not in good shape. Having an ear for a rattle is very important. And no one in a regular bicycle shop should ever fool with these old bicycles, only a specialist.'

In Paris, Pryor Dodge rode his American high-wheeler. In America he vaults onto an English bike, a Matchless, 1881. It has a 54-inch wheel and pin stripes on its frame, which is oval in section. An unusual feature is its suspension system both in the seat and the handlebars. It has a pants protector and the original rubber on the pedals. To mount, Dodge steps with his left foot on the step on the frame over the back wheel, pushes forward, and gains the momentum to ascend. Then, when he has his balance, he edges up on the seat. To hop off, he reaches his left leg back to the little step, and eases down.

Being astride his high-wheeler gives him a unique perspective on New York City. He looks bus drivers in the eye. When he is walking the bicycle, pedestrians want to know how he gets up. When he is up, they ask, how he gets down. Meanwhile, car drivers 'unless they are looking directly in my eyes, look through me. They don't see me any more than they would see a giant roc. I have to ring my bell constantly.'

Pryor Dodge obviously enjoys it all – the speed and fresh air, the attention and distinction. Even better, perhaps, his rare collection gives him an escape to, and an identification with, a delightful side of things past when life moved with the stately pace of a man on a bicycle.

3: 'Au Bois de Boulogne' an illustration from a supplement to *Vanity Fair* 1897. Although cycling was originally a male preserve it soon became fashionable for ladies. Collection of Pryor Dodge.

4: A detail of the English Matchless bicycle seat with rubber cushion suspension. Photograph: David R. Blitwas.

5: Pryor Dodge and his British Matchless bicycle of 1881. The machine has a 54-inch wheel and an oval frame, the details carefully lined in a second colour. Photograph: David R. Blitwas.

GREAT ESTATES

If you buy a home in historic Gloucestershire you could acquire a Lordship of the Manor, as well as seeing some familiar Royal faces.



Recently for sale, Waterlane House, an historic manor in Cotswold hunt country, built in 1845 and reconstructed in 1907.

Britain's Gloucestershire manor houses merit the Royal Seal of Approval in hunting, shooting and fishing country. The future King of England lives there, so does his sister Princess Anne, as well as his cousin Prince Michael of Kent. The preferred royal place is Gloucestershire, in the heart of rolling Cotswold countryside, with its mellow manor houses, their stone ranging from cream through to a deep honey.

And if you buy in the district, there is always the chance you might see Princess Anne and her husband Captain Mark Phillips riding out on their horses from their home Gatcombe Park, or Prince and Princess Michael of Kent driving into Nether Lypiatt, their 17th century manor once the home of Suna Portman, leading member of the Chelsea Set in the 1950s. The Princess of Wales is known for popping into the local sweet-shop at Tetbury.

Prince Charles obviously chose Highgrove, Georgian mansion in 348 acres by the tiny hamlet of Doughton (pronounced Duff, not Dow), near Tetbury, because it is an hour's

fast drive from London, there is hunting with the Duke of Beaufort's hounds, and his favourite polo at Cirencester Park.

This is also the attraction for many others of the top-drawer hunting, shooting, fishing fraternity, with *pied-à-terres* in town, observes Mr. Paul Hutchings of Hampton & Son's, one of Britain's leading British country house agents, pointing out: 'Gloucestershire is traditionally the county with social cachet, its life-style still comparable to that of pre-War days. And good properties are always in demand, and often in short supply'.

With the recession in the British property market affecting even the most desirable of dwellings, prices have been particularly good for those with cash in hand. (The Duchy of Cornwall which acquired Highgrove for the Prince of Wales, is generally understood to have bought a bargain – the asking price was around £750,000). Smaller manors can probably still be purchased in the \$500,000 region or less, depending on the amount of land. Some £3 million was paid by a British

businessman last year for Sir Edward Hulton's Salperton Park Estate, but then that included not only the main house, but the whole village as well, plus nearly 1,600 acres with one of the finest shoots in the Cotswolds.

Hampton & Son's office in Arlington Street, St. James's, along from London's Ritz Hotel, together with local Cheltenham agents Chamberlaine-Brothers & Edwards, had the 17th century Manor at Walton Cardiff, near the ancient Abbey town of Tewkesbury, for sale in a similar price-bracket. One drives through wrought-iron gates to the 8 bedroom, 3 bathroom, part-timber frame, part pink-washed stone house with its minstrels' gallery, butler's pantry, pine-panelled Jacobean study and staff accommodation. While in the 7 acres are a rose garden, stabling, workshops and a barn. There were also a further two paddocks of 11¾ acres on offer.

Humberts of London's Lincoln's Inn Fields, who negotiated the Highgrove sale, have the 14th century Buckland Manor in 28 acres on the Gloucestershire/Worcestershire border on offer in conjunction with Blinkhorn & Co. The 7 bedroom, 3 bathroom house has a fine billiard room as well as a hard tennis court, croquet lawns, squash court, heated swimming pool, paddocks and its own spring. An added bonus is that the present owner holds the Lordship of the Manor which may pass to a purchaser.

In 27 acres, the 17th-century Cerney House, 12 miles from Cheltenham was once lived in by Lord Strathmore's daughter. There is a fine music room with a built-in quadrophonic sound system, a garden room which was once the original Orangery, a gardener's cottage, stable block with apartment over, plus an orchard. The agent Mr. Peter Britton, Jackson-Stops & Staff of Cirencester, was reporting great interest in the property, and says that he has several 'substantial clients with unlimited funds for the right property, such as a Georgian Cotswold mansion in a parkland setting'.

Other recent offerings were a 40-acre stud or hunting box a few miles from Highgrove (Rylands, Cirencester), and Pfera Hall, 11 miles from Gloucester (Bruton Knowles, Gloucester) which included a 2,800 square feet light industrial unit. This gracious historic house could be used as a country hotel, conference centre or nursing home.

Quite the most craftsman-like home is Waterlane House in 11 acres at Oakridge, near Cirencester, capital of the Gloucestershire Cotswolds. The original house was built in 1845 by Thomas Baker for himself, but the principal part of the house was designed and constructed in 1907 under the supervision of furniture designer and architect Ernest Gimson who worked in the Arts and Crafts tradition. The Gimson touches inside the 6 bedroom, 4 bathroom house are understood to be a fine oak staircase with carved balusters, built-in dresser in the dining room, and various window seats and iron-work.

LONDON

Hymore Hodson

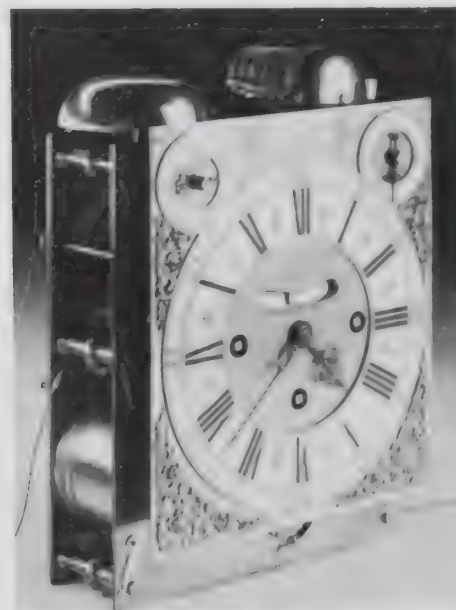
NEW YORK

ANTIQUE CLOCKS FOR PLEASURE AND INVESTMENT

FINE AND IMPORTANT CLOCKS BOUGHT
AND SOLD THROUGHOUT THE WORLD

SALEROM COMMISSIONS ON BOTH
SIDES OF THE ATLANTIC

Thō. Tompion & Edw̃ Banger London



A most important *Grande Sonnerie* bracket clock by Thomas Tompion and Edward Banger. Circa 1707. Ref: "Thomas Tompion, his Life and Work", R. W. Symmonds, P.205. Ex Percy Webster Collection. Price on application.

HYMORE HODSON ANTIQUES

17 STATION APPROACH
GERRARDS CROSS, BUCKS.
Mon – Sat 11 a.m. – 5.30 p.m., closed Wed.
Tel. Gerrards Cross 89142

HYMORE HODSON & HOWLAND

21 PLATT AVENUE,
RHINEBECK, NEW YORK 12572
By appointment only
Tel. 914 876 4160

THE BRITISH ANTIQUE DEALERS' ASSOCIATION LTD



B



500 members
throughout the
country elected
for their integrity
and knowledge.

B

A

D

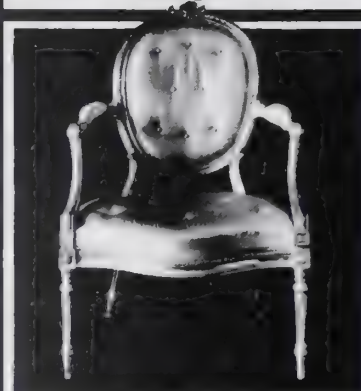
A

Buy and sell
where you see
the sign

D



A



For free list of
members apply
with s.a.e.
20 Rutland Gate,
London SW7 1BD
01-589 4128/2102

...EXPERTS IN EVERY FIELD



Life a sequence of events, captured for a moment, interpreted in a way unique to each individual, then lost to the past — our memory.

In that moment we call the present, life is perceived by the senses and we exist in the most profound sense, then from this moment our memory is born and the sensual experience is gone.

We are an international architectural firm that provides for those few discerning individuals, the ability to repeat a sensual experience and to experience periods in history and the future as they perceive them.

We pursue architecture as a collective three-dimensional art form, encompassing the determination of the essence, selection and milling of material and the artists that bring it into reality. Our artists and technology create a three-dimensional environment that prompts the most diverse and powerful sensual experiences imaginable.

In the creation of a piece of architecture if pursued with insight and great skill, one moves beyond an enclosure to a tangible extension of the being.

FINECRAFTED HOMES CORPORATION
DESIGNERS AND BUILDERS
(503) 635-6525
USA

AN IMPORTANT ESTATES AUCTION IN NEW ORLEANS:

Friday, February 26, 1982 at 7:00 p.m.
Saturday, February 27, 1982 at 11:00 a.m.

Exhibition Week Prior During Gallery Hours



G. de Hamme, (Flemish, 17th Century)
Abundance of the Field 1653, signed and dated, 68" x 88"

Auction includes: A collection of fine Chinese Export porcelain; European and American prints and paintings, drawings, watercolors and photographs; Period furniture and decorations, silver, Victoriana, Oriental rugs and other works of art.



G. de Hamme, (Flemish, 17th Century)
Abundance of the Fold, 1653, signed and dated, 68" x 88"

Catalogue \$10. (available by post)

MORTONS
Auction Exchange

Address all inquiries: Mardi Gras

643 Magazine St P.O. Box 30380 New Orleans, La. 70190 (504) 561-1196 1-800-535-7801

JOHN MAKEPEACE



An elegant group of twelve English cherrywood and handstitched leather dining chairs, extending table (with the use of two additional leaves) seating eight to twelve people and sidetable, not shown, containing three drawers. The whole in excellent condition.
For reference see *The Connoisseur* July 1981
"John Makepeace at work".

Offers to:

James Crathorne
52 Lower Sloane St. London SW1 8BS 01-730 9131

Meeting place for collectors, connoisseurs and amateurs

13th Art and Antiques Fair

Kunst messe Düsseldorf

Works of art and craftsmanship
from antiquity to avant garde

Exhibition Centre, Hall 12
Daily from 11 a.m. to 9 p.m.
All items for public sale

March 12 to 17, 1982

Further information from:
Düsseldorfer Messegesellschaft mbH -NOWEA-, P.O. Box 32 02 03, D-4000 Düsseldorf 30



23rd Art and Antiques Fair of Switzerland

Swiss Industries Fair Basle, hall 8
daily from 11 a.m. to 8 p.m. (last day from 11 a.m. to 6 p.m.)

Special Exhibition
by the Museum Rietberg, Zurich:
Splendour of the Chinese Fan

Basle, March 19-28, 1982

Patronage: The Swiss Antique and Art Dealers Association
Information: Secretariat KAM, P. O. Box, CH-4021 Basle

UNDER THE PATRONAGE OF HER MAJESTY QUEEN ELIZABETH THE QUEEN MOTHER

THE BURLINGTON HOUSE FAIR

THE BURLINGTON FINE ART AND ANTIQUE DEALERS' FAIR

at the

Royal Academy of Arts, Piccadilly, London W1
11-21 March 1982. 11 March 5-9pm. 12-21 March 10 am-7 pm.

Leading British dealers in both Fine Art and Antiques will offer for sale pictures, furniture and works of art
of the highest quality which have been strictly vetted.

Admission £2.50 including handbook.

THE BURLINGTON MAGAZINE

PRESIDENT SIR JOHN... LORD THOMSON OF FLEET

THE CONNOISSEUR

You may have read that *The Connoisseur* will shortly be transferring its printing operations to the United States.

This is an exciting development for readers and advertisers alike, since we'll be able to accommodate our planned international expansion more easily from our New York offices. In addition *The Connoisseur* will be maintaining full advertising and editorial offices in London because of the importance of Britain and Continental Europe for international connoisseurs. Over the next few months *The Connoisseur* will steadily increase its worldwide availability to readers.

Below are our revised specifications for advertising effective with the March issue.

Mechanical details—Effective March 1982
All dimensions are stated as width first, depth second

Spread bleed $18\frac{1}{2}" \times 11\frac{1}{8}"$ (460mm $\times$ 283mm)
 Spread Trimmed $18" \times 10\frac{7}{8}"$ (458mm $\times$ 277mm)

Page Bleed $9\frac{1}{2}" \times 11\frac{1}{8}"$ (232mm $\times$ 283mm)
 Page Trim $9" \times 10\frac{7}{8}"$ (228mm $\times$ 275mm)

	Non Bleed Inches	Bleed Inches
	width depth	width depth
Full page	$7\frac{5}{16} \times 10"$ 185mm $\times$ 255mm	$9\frac{1}{8} \times 11\frac{1}{8}"$ 232mm $\times$ 283mm
$\frac{2}{3}$ page double column	$4\frac{13}{16} \times 10"$ 122mm $\times$ 255mm	$5\frac{3}{4} \times 11\frac{1}{8}"$ 145mm $\times$ 283mm
$\frac{1}{2}$ page horizontal	$7\frac{5}{16} \times 4\frac{7}{8}"$ 185mm $\times$ 123mm	$9\frac{1}{8} \times 5\frac{7}{16}"$ 232mm $\times$ 138mm
$\frac{1}{2}$ page vertical	$3\frac{5}{8} \times 10"$ 92mm $\times$ 255mm	$4\frac{1}{2} \times 11\frac{1}{8}"$ 115mm $\times$ 283mm
$\frac{1}{3}$ page single column	$2\frac{5}{16} \times 10"$ 60mm $\times$ 255mm	$3\frac{3}{16} \times 11\frac{1}{8}"$ 82mm $\times$ 283mm
$\frac{1}{3}$ page two column	$4\frac{13}{16} \times 4\frac{7}{8}"$ 123mm $\times$ 125mm	$5\frac{3}{4} \times 5\frac{7}{16}"$ 145mm $\times$ 138mm
$\frac{1}{6}$ page single column	$2\frac{5}{16} \times 4\frac{7}{8}"$ 60mm $\times$ 125mm	
Gutter bleed page	$8\frac{1}{8} \times 10"$ 207mm $\times$ 255mm	
Spread gutter bleed	$16\frac{1}{4} \times 14"$ 414mm $\times$ 255mm	
Spread full bleed	$18\frac{1}{4} \times 11\frac{1}{8}"$ 464mm $\times$ 283mm	
Live matter:	$\frac{3}{8}"$ (9mm) away from trim.	
Trim size	$9 \times 10\frac{7}{8}"$ (228mm $\times$ 275mm)	

Inserts: Please consult advertising staff for quantities and details before printing.

All U.K. and European material to go to The Connoisseur, The National Magazine Company Ltd.,
 72 Broadwick Street, W1V 2BP. Tel. 01-439 7144

All U.S. material to The Connoisseur, Hearst Corporation, 224 West 57th Street, New York, N.Y. 10019.
 Tel. 212-262 6518

A LA VIEILLE RUSSIE

81 Fifth Avenue,
New York, NY 10022
Tel: 212-PL2 1727
Snuff Boxes, Fabergé, jewels, icons, 18th Century
French furniture and decorations.

ART & LEGEND

Gary Spratt
Box 13, San Anselmo, CA 94960
Tel: (415) 454 3476
American Indian Art, Folk Art and Painting.
Colonial Spanish Art.

ARVEST GALLERIES, INC.

77 Newbury Street, Boston, MA 02116
Tel: 617-247 1418
19th and early 20th Century American and
European Paintings of all schools.

DORIS LESLIE BLAU GALLERY

15 East 57th Street,
New York, NY 10022
Tel: 212-759 3715
Antique Oriental and European carpets of superb
quality and unusual design, and period tapestries.

BOWERS & RUDDY GALLERIES

5525 Wilshire Blvd.
Los Angeles, CA 90036.
Tel: (213) 857-5700
World's largest rare coin auctioneer, numismatic book
publishers and retail coin firm.

MICHAEL CAPO

831 Broadway, New York, NY 10003
Tel: (212) 982 3356
Specialising in fine XVIII and XIX Century
furniture, paintings and objets d'art.

RALPH M. CHAIT GALLERIES

12 East 56th Street,
New York, NY 10022
Tel: 212-758 0937
Important Chinese works of art, including porcelain,
pottery, bronzes, hardstones and sculptures dating
from 3000 BC to the early 19th century.

DIDIER AARON, INC.

32 East 67th Street,
New York, NY 10021
Tel: 212-988 5248
Telex: 238934 Diron
Furniture, Art Objects, Paintings

DIDIER AARON, LTD.

9002 Melrose Avenue,
Los Angeles, CA 90069.

DILLINGHAM & COMPANY

3485 Sacramento Street
San Francisco, CA 94118
Tel: 415-563 1976
Specialising in 17th and 18th Century English
furniture and furnishings.
Mon-Sat. 10 a.m./5p.m.

ROBERT DOMERGUE & COMPANY

560 Jackson Street,
San Francisco, CA 94133
Tel: 415-781 4034
17th & 18th Century French & Italian Furniture &
Oriental Art.

GEM ANTIQUES

1088 Madison Avenue,
New York, NY 10028
Tel: 212-535 7399
Specialising in Paperweights (antique & modern).
Art pottery & porcelain (American & European)
from the late 19th & early 20th Century.

JAMES M. HANSEN

27 East De la Guerra,
Santa Barbara, CA 93101
Tel: 805-963 1517
Fine furniture.

CONSTANCE H. HURST ANTIQUES

11922 San Vicente Blvd.,
Los Angeles, CA 90049
Tel: (213) 826 4579
Importers of fine furniture.

HUDSON FINE ARTS GALLERY

30 South Highway 17N, P.O. Box D
Selma, AZ 85086
Tel: 602-382 7489
Dealers in fine quality Western, landscape, and
wildlife art. Our Vintage Room features 19th and
20th Century works by deceased artists

HYDE PARK ANTIQUES, LTD.

836 Broadway (below 13th St.)
New York, NY 10003
Tel: (212) 477 0033
Fine Eighteenth and Early 19th Century English
Furniture, Paintings, Mirrors, Porcelain (also
Chinese Export) and Accessories.

JAMES GALLERY

P.O. Box 187
Collegeville, PA 19426
Tel: (215) 489-2828
Chinese Export Porcelains, 18th and Early 19th
Centuries.

KAZANJIAN JEWELS

332 North Rodeo Drive
Beverly Hills, CA 90210
Tel: 213-278 0811
Telex: 194-158
International buyers of important diamonds,
precious gems and fine estate jewelry for more than
60 years.

KENNEDY GALLERIES

40 West 57th Street,
New York, NY 10019
Tel: 212-541 9600
18th, 19th and 20th Century American Art.

KING-THOMASSON INC

213 1/2 Berthea, Houston TX 77006
Tel: 713-529 9768
Specialising in the Fine 17th-century oak furniture
and 18th-century country furniture.

LADNER-YOUNG INC

414 La Canada, Box 1924
La Jolla, CA 92038
One Block East of La Jolla Blvd. in South
La Jolla
Tel: 714-459 3753
Importer of English antique furniture, prints and
decorative accessories.
Hours: 9 a.m. to 5 p.m. weekdays and by
appointment.

NEWHOUSE GALLERIES, INC.

19 East 66th Street,
New York, NY 10021
Tel: (212) 879 2700
EMAYENGAL - telex.
Old Masters, Seventeenth, Eighteenth and
Nineteenth Century English and European
Paintings. Eighteenth and Nineteenth Century
American Paintings.

NOORTMAN & BROD

1020 Madison Avenue,
New York, NY 10021
Tel: (212) 772-3370
Telex: 968597
See also Brod Gallery, London
Noortman, London

OSBORNE MARQUIS LTD.

International Fine Art Consultants
& Appraisers.
18 West Putnam Ave.
Greenwich, Connecticut 06830
Tel: 203-629 1023
Appraising by professionals for Insurance, Estates,
Donations. Experienced advice on buying and
selling art works and on restoring art works.

IRA SPANIERMAN, INC.

50 E. 5th Avenue
New York, NY 10003
Tel: 212-677-1111
Fine furniture and art objects from the
17th to 19th century

STAIR & COMPANY

59 East 57th Street,
New York, NY 10022
Tel: (212) 355-7621
FURNITURE (Domestic - CHINA)
(Intl)
18th century English furniture and Chinese Export
porcelain

GARRICK C. STEPHENSON

50 East 57th Street,
New York, NY 10022
Tel: 212-PL3 2570
Antiques - Works of Art:
French, English, Chinese, Japanese.

TEAM ANTIQUES

(Tiffany Specialists)
Box 1052
Great Neck, NY 11023
Tel: (516) 487-1826
Publishers of Team's Tiffany Treasures, an offering
of the finest quality, rare and guaranteed authentic
Tiffany Collectables. Dealers and Tiffany
Specialists for 17 years.

THERIEN & CO., INC.

811 Montgomery Street,
San Francisco, CA 94133
Tel: 415-781 6991
17th, 18th and early 19th-century furniture and
decorations; English, French, Continental and
Oriental, including Oriental carpets and old
Sheffield plate.

**TRANSWORLD ART/ALEX
ROSENBERG GALLERY**

20 West 57th Street,
New York, NY 10019
Tel: (212) 757-2700
Paintings, drawings, sculpture by Contemporary
American and European masters and young,
emerging artists.

**WAKEFIELD-SCEARCE GALLERIES,
INC.**

525 Washington Street,
Shelbyville, KY 40065
Tel: 502-633 4382
One of America's finest collections of 18th and 19th
Century English antique furniture, porcelains,
painting accessories, and specialising in Georgian
Silver and Old Sheffield Plate. 74 page catalogue
\$5.00.

CECELIA B. WILLIAMS

Route 3 Box 324
Annapolis, M.D. 21403
Tel: (301) 267 6356
English, Queen Anne, Chippendale, and
Hepplewhite Furniture. Old Sheffield and other
appropriate accessories. Photographs sent on request.
By appointment only.

WILSON GALLERIES

662 Canyon Road, Santa Fe, NM 87501
Tel: 505-982 8911
The most comprehensive selection of quality
18th-century English furniture available in the
American West.

WINFIELD WINSOR ANTIQUES

458 Jackson Square, San Francisco, CA 94111
Tel: 415-362 0613
Fine 17th and 18th century English, European and
Oriental furniture and works of art.

HARRY WINSTON, INC.

718 Fifth Avenue, New York, NY 10019
Tel: 212-245 2000
Telex: 02418
Diamonds, gemstones, jewelry, watches and small
pieces in metals and ivory.

RICHARD YEAKEL ANTIQUES

1099 S. Coast Highway
La Jolla, CA 92037
Antiques from Los Angeles
Tel: 714-494 7526, 714-6667
Three stores of 17th to 18th Century, finest quality
family business established 1940

Norman Adams

8-10 Hans Road, Knightsbridge,
London SW3
Tel: 01-589 5266

Fine 18th-century English Furniture and Works of Art

Thos. Agnew & Sons Ltd.

43 Old Bond Street, London W1
Tel: 01-629 6176

Paintings, Watercolours, Drawings and engravings of all schools

Arenski

29-31 George Street, London W1H 5PE
Tel: 01-486 0678

Fine antique furniture, glass, paintings, bronzes, objets d'art

Asprey & Co. Ltd.

165-169 New Bond Street,
London W1Y 0AR
Tel: 01-493 6767
Cables: Culleus, London
Telex: 25110

Antique silver, jewellery, miniatures, fine period furniture, clocks and watches, glass, objets d'art and Fabergé

H. Blairman & Sons Ltd.

119 Mount Street, London W1Y 5HB
Tel: 01-493 0444

18th century Furniture, Regency Furniture, Chinese Mirror Pictures and Works of Art

Bluett & Sons Ltd.

48 Davies Street, London W1 1LD
Tel: 01-629 4018/3397

Oriental Ceramics and works of Art

Brod Gallery

24 St. James's Street, London SW1A 1HA
Tel: 01-839 3871

Cables: Brodart London SW1

Old Master Paintings, French Nineteenth Century Paintings and Drawings, English Paintings and Drawings.

See also Noortman & Brod, New York.

Colnaghi

14 Old Bond Street, London W1
Tel: 01-491 7408

Fine Old Master Paintings, Drawings and Prints.

Covent Garden Gallery

20 Russell Street (by the Royal Opera House),
London WC2

Tel: 01-836 1139

17th, 18th & 19th Century British watercolours, drawings, pastels and oil paintings

Crane Gallery

171a Sloane Street (1st Floor),
London SW1

Tel: 01-235 2464

Paintings, Furniture, Quilts, Decoys. Also "Americana". Perhaps the most beautiful and unusual gallery in London. Daily 10-6, Saturdays 10-4

Andrew Simon Crosby

22 Hartfield Road, Forest Row,
East Sussex
Tel: Hartfield 353

Oriental Carpet books and books on Glass Collecting. Catalogues free on request. Dealer in Turkoman Carpets from the presynthetic period

T. Crowther & Son Ltd.,

282 North End Road, Fulham,
London SW6 1NH
Tel: 01-385 1375/7

Fine and extensive stocks of 18th and early 19th century English furniture, carved wood and marble chimneypieces, garden ornaments and figures. Antique oak and pine panelling supplied and fixed.

Ebury Gallery

89 Ebury Street, London SW1W 9QU
Tel: 01-730 3341/7806

Paintings, Watercolours, Drawings and Prints by contemporary British Artists.

Daily 10-6, Saturday 10-1.

ENZO APICELLA, MARTIN BATTERSBY, IAN DAVID BAKER, DUGGIE FIELDS, ADRIAN GEORGE, CHRISTOPHER HOBBS.

Owen Edgar Gallery

9 West Halkin Street, Belgravia, London SW1

Tel: 01-235 8989

Important 18th & 19th Century Paintings. Specialising in major Victorian works

Eyre & Hobhouse Ltd.

39 Duke Street, St. James's,
London SW1Y 6DF

European eighteenth and nineteenth century artists working in the Middle East, India, Africa, South East Asia, China and the West Indies

Fine Art Society

148 New Bond Street, London W1
Tel: 01-629 5116

British Art of the 19th and 20th centuries, Paintings, Watercolours, Drawings and Sculpture and Decorative Arts

Richard Green (Fine Paintings)

44 Dover Street, London W1
Tel: 01-493 7997

Also at 4 New Bond Street,
London W1.

Tel: 01-499 5553

18th and 19th century English Paintings, 17th and 18th century Dutch, Flemish and Italian. 17th to 19th century European Paintings

Grey-Harris & Co.

12 Princess Victoria Street, Clifton,
Bristol

Tel: Bristol 37365

A leading West of England repository for Jewellery, Old Sheffield and quality Electro plate

Halcyon Days Ltd.

14 Brook Street, Hanover Square,
London W1Y 1AA

Tel: 01-499 5784

Georgian Antiques, objects of vertu, 18th and early 19th century English enamels and fine contemporary Bilston enamels.

M. Harris & Sons

44/52 New Oxford Street, London WC1A 1ES

Tel: 01-636 2121

Fine 18th century English Furniture and Works of Art

W. R. Harvey & Co. (Antiques) Ltd.

67-70 Chalk Farm Road,
London NW1 8AN
Tel: 01-485 1504

Fine 17th to early 19th century furniture, clocks and Works of Art. Services valuations and restorations

Hazlitt, Gooden & Fox Ltd.

38 Bury Street, St. James's, London, SW1Y 6BB
Tel: 01-930 6422/6821

English 18th and 19th century paintings and drawings. Italian baroque and roccoco paintings. French 19th century paintings and drawings

Heim Gallery

59 Jermyn Street, St. James's
London SW1
Tel: 01-493 0688

Old Master Paintings and Sculptures in marble, bronze and terracotta

Hennell Ltd.

1 Davies Street, Berkeley Square,
London W1Y 2NY
Tel: 01-499 3011

Antique and Modern Jewellery and Silver, Domestic Silver by the Hennells from 1737

Holmes

29 Old Bond Street, London W1
Tel: 01-493 1396

Jewellery, Antique, Victorian and fine Modern Silver

Alan Jacobs

8 Duke Street, St. James's, London SW1
Tel: 01-930 3709

Specialising in 17th century Dutch and Flemish Old Master Paintings

S. & H. Jewell

26 Parker Street, London WC2
Tel: 01-405 8520

Fine quality 19th and 20th Century Furniture. Restoration and valuation

Peter Jones China Ltd.

Dept EM, Cross Street, Wakefield
Tel: 0924 62510

A wide range of fine china and crystal stockists of all leading collectors items. Specialists in commemorative plates and mugs. Send for full colour catalogue stating interest

Simon Kaye Ltd

1½ Albermarle Street,
London W1X 3HF
Tel: 01-493 7658

and in New York

I. Freeman & Son Inc.

12 E. 52nd Street
New York, N.Y. 10022
Tel: (212) 759-6900

R. A. Lee

-9 Bruton Place, London W1
Tel: 01-629 5600 and 499 6266

Works of Art, Fine Furniture, Clocks and Armour

Little Gallery

6 Kensington Church Walk, London W8
Tel: 01-937 8332

Tuesday to Saturday 11 a.m. to 6 p.m.
or by appointment on 01-788 2151

18th, 19th and 20th century Watercolours and Drawings

D. M. & P. Manheim

(Peter Manheim) Ltd.

59 Upper Berkeley Street, Portman Square,
London W1

Tel: 01-723 6595

Hours: Monday-Friday 10 a.m.
to 4.30 p.m.

*Member B.A.D.A. Specialists in fine
ENGLISH Antique Porcelain, Pottery,
Delftware and Enamels*

Marlborough Fine Art (London) Ltd.

6 Albemarle Street, London W1X 3HF
Tel: 01-629 5161 Telex: 266259

*Fine impressionist and 20th century Paintings,
Drawings and Sculpture. Graphics and
Photographs by leading 20th century Artists*

Roy Miles

Fine Paintings

6 Duke Street, St. James's, London SW1
Tel: 01-930 8665

Gallery hours: Monday-Friday,
9.30 a.m. to 5.30 p.m.

Saturdays 11.00-1.00.

Important 19th century Paintings

John Mitchell & Son

8 New Bond Street, London W1

Tel: 01-493 7567

*Old Masters, French 19th century and specialists
in flower paintings.*

The Map House of London

54 Beauchamp Place, Knightsbridge,
London SW3 1NY

Tel: 01-589 9821 and 4325

Antique Maps, Atlases, Engravings and Globes

Morton Morris & Company

32 Bury Street, St. James's,
London SW1Y 6AU

Tel: 01-930 2825

*English paintings and drawings of the 17th, 18th
and early 19th centuries*

Noortman

8 Bury Street, St. James's,
London SW1Y 6AB

Tel: 01-839 2606

Telex: 9155 70

Monday to Friday 9.30 a.m. to 5.30 p.m.

*Old Master paintings, 19th century French
paintings, drawings and watercolours.*

*Also in Holland and New York. See also
Noortman & Brod, New York.*

James R. Ogden & Sons Ltd.

42 Duke Street, St. James's, London
SW1Y 6DJ

Tel: 01-930 3353

*Specialists in Ancient Jewellery,
Jewellers and Silversmiths for four generations.
Also at Harrogate*

Parry & Payne Ltd.

4 Ryder Street,
St. James's, London SW1Y 6QB

Tel: 01-930-4221

*Fine English paintings, watercolours and
engravings.*

Phillips & Harris

54 Kensington Church Street,
London W8

Tel: 01-937 3133

and Phillips and Harris Inc.

c/o Vivian Watson Associates,
590 Oak Lawn Plaza, Dallas.

Texas 75207. U.S.A.

Tel: (214) 651 0218

*Selected European, Oriental furniture and
Works of Art*

Piccadilly Gallery

16a Cork Street, London W1

Tel: 01-629 2875 and 01-499 4632

*British Figurative Painters, International
Symbolist, Jugendstil Works, Museum quality,
British and Continental Drawings*

Pitt & Scott Ltd.

20/24 Eden Grove, London N7 8ED

Tel: 01-607 7321

Telex: 21857

*Packing and shipping of fine-art works
throughout the world*

Pyms Gallery

13 Motcomb Street, Belgravia,

London SW1X 8LB

Tel: 01-235 3050

Monday to Friday 10 a.m. to 6 p.m.

*Fine 19th and early 20th Century oil paintings
and watercolours*

G. T. Ratcliff Ltd.

Durwards Hall, Kelvedon,

Essex CM8 3HB

Tel: 0376-70234

Telex: 987748

STRICTLY TRADE ONLY

Also at:

La Pacherie, 1165 Allaman,

Vaud, Nr. Geneva.

SWITZERLAND

Tel: (021) 76-33-44 Telex: 26464

C. Roberson & Co. Ltd.

71 Parkway, London NW1 7PP

Tel: 01-485 1163-4

Picture Restoration

The Rowley Gallery Ltd.

115 Kensington Church Street,

London W8 7LN

Tel: 01-727 6495

*Picture framing and restoration, frame repairs,
fair cases, display cases, mirrors and screens, black
glass mounts. No job is too small for us and we
like a challenge!*

Frank T. Sabin Ltd.

4 New Bond Street, London W1

Tel: 01-499 5553 and 01-499 5487

*English Paintings, Watercolours and Fine
Antiquarian Print*

S. J. Shrubsole Ltd.

43 Museum Street, London WC1

Tel: 01-405 2712

Tgms: Shrubsilvr London

Open Mon-Fri 9-5.30

*Fine antique English silver and old Sheffield
Plate for the discerning*

Spink & Son Ltd.

329 King Street, St. James's,

London W1

Tel: 01-930 7888

Call Spink London W1

*Coins, Medals and Orders; Oriental, South East
Asian and Persian and Islamic Art, English
Pictures; Silver and Jewellery; Paperweights and
19th century Glass*

Stair & Company

120 Mount Street, London W1Y 5HB

Tel: 01-499 1784/1785

In USA: 59 E. 59th Street,

New York, NY 10022 and

in Los Angeles, California

*Fine 18th Century English Furniture, Works of
Art, and Chinese Export Porcelain.*

William Tillman Ltd.

30 St. James's Street, London SW1

Tel: 01-839 2500

*Fine English Furniture of the 18th and Early 19th
Century and Quality Reproductions of the Same
Period. Specialising in Boardroom and Dining
Room Furniture*

Johnny Van Haefen

13 Duke Street, St. James's,

London SW1Y 6DB

Tel: 01-930 3062

*Old Master Paintings, principally of the Dutch and
Flemish Schools*

William Walter Antiques Ltd.

London Silver Vaults, Chancery Lane,

London WC2A 1QS

Tel: 01-242 3248/9

*Specialists in antique silver and old Sheffield plate
throughout the world*

Louise Whitford Gallery

25a Lowndes Street, London SW1

Tel: 01-235 3155/4

*Late 19th and early 20th century Paintings,
specialising in Symbolist, Secessionist, Belle
Epoque, Orientalist, Exotic, Salon and
Academics*

Wildenstein & Co. Ltd.

147 New Bond Street, London W1

Tel: 01-629 0602

Cables: Navild, London W1

Telex: 267155 Navild G

*Old Master and Impressionist Paintings and
Drawings*

Williams & Son

2 Grafton Street, London W1X 3LB

Tel: 01-493 5751

*Fine Traditional English and European Paintings
from the 19th and 20th centuries*

Temple Williams

34 Abingdon Road, Kensington,

London W8 6AS

*Tel: 01-937 4677 with answering machine
Correspondence only, Stock temporarily in store.
Fine Regency furniture, Works of Art,
Valuations*

Winifred Williams

3 Bury Street, St. James's, London SW1

Tel: 01-930 4732 0729

*Important 18th century English and Continental
Porcelain and Enamels, Collectors' pieces of
Museum quality*

Christopher Wood Gallery

15 Motcomb Street, London SW1

Tel: 01-235 9141/2

*Victorian paintings, drawings and watercolours,
sculpture, 19th and 20th century ceramics and
photography*

JONI ANCILL INTERIORS & CONTRACTS*

West Sussex, Burnside Road,
Whitecraigs, Glasgow G46 6TT
Tel: 041-639 1893

Specialising in personalised interior design of residential and commercial premises offering a wide range of the finest international fabrics and furnishings.

DAVID ASHTON-BOSTOCK, FIAL., ND.,*

21 Charlwood Street, London, SW1.
Tel: 01-828 3656

Fine period decor and interior design, London, County and abroad. Also specialist china, glass and enamel restoration.

ASPREY INTERIORS LTD*

165-169 New Bond Street,
London W1Y 0AR
Tel: 01-629 2608

Fine interiors of the highest quality. Residential, commercial and overseas projects.

BILL BENNETTE DESIGN LTD.,

10a West Halkin Street, London SW1 8JL
Tel: 01-235 3735/3756

International designers offering complete service from structural alterations, specialist joinery and decoration and furnishing.

BLANCHARD FURNISHING LTD.,

178 Sloane Street,
London SW1X 9QL.
Tel: 01-235 6612

Interior designers and retailers dealing in fine furniture and objects. Nurith Lowe antiques at Blanchards, offering unusual antique gifts.

RALPH BOWMAKER DESIGNS LTD.,*

17 Stratton Street, Mayfair,
London W1X 5FD.
Tel: 01-629 9903
Michael Borozdin Bidnell, BA. (Hons.),
MSIAD,
Ralph Bowmaker, MBID, MSIAD, IDDA.
Partners experienced in domestic interiors to a high decorative standard as far afield as Australasia and the Middle East.

JOHN BYROM DESIGN LTD.,*

18 Connaught Street, London W2
Tel: 01-262 8209

and
JOHN BYROM DESIGN INC.,
1728A Corcoran Street, N.W., Washington
D.C. 20009, U.S.A.
Tel: (202) 462 5548

Specialists in interior designs for both residential and commercial property.

DECOR FRANCE LTD.,*

53 Albert Hall Mansions, London SW7
Tel: 01-589 8406

M. D. Lady Francoise Middleton.

Fixtures, furnishings, decoration and design, carpets, curtains, plumbing, painting from Kitchen to Attic. From Jeddah to Jedburgh, we will do it from planning to completion.

FRAYLAND INTERIORS LTD.,

111 Power Road,
London, W4 5PY
Tel: 01-995 4753

Telex: 8814385 FRALND G

International interior design, decoration, refurbishment and restoration of period buildings, chateaux, palaces and luxury apartments.

GLYNN INTERIORS,*

92 King Street, Knutsford, Cheshire.
Tel: 0565-4418

Interior decorators and furnishers serving the North West. Own workshops. Luxury domestic and prestige office work. Interior designer Glynn Stockdale.

CHARLES HAMMOND LTD.,*

165 Sloane Street,
London, SW1X 9QE
Tel: 01-235 2151

Telex: 917976

Classical interior design and decoration and contract service. UK and overseas. Exclusive English chintzes and linens, handmade upholstery.

HOME DECORATING (WALLPAPERS) LTD.,*

83 Walton Street, London, SW3
Tel: 01-584 6111

Importer of exclusive wallcoverings. We sell to every section of the wallcovering market. General public, design, contract, wholesale, embassies, banks and palaces.

HOWARD HOUSTON LTD.,

58 David Place, St. Helier, Jersey, C.I.
Tel: 0534-23673

Fine interior design for private houses, prestige offices and apartments. Worldwide.

KEEBLE LTD.,*

13 Walton Street, London, SW3 2HX
Tel: 01-581 3676

Established in 1668. Interior decorations, fabrics and furniture. Lamps and mirrors.

KENNEDY SUMNER LTD.,*

1 Anhalt Road, London, SW11 4NZ
Tel: 01-228 4121

Fully comprehensive interior and architectural design service including exclusive furniture design by Kennedy Sumner Franklin.

IAN S. LIEBER INTERIOR DESIGN*

32 Moreton Street, Pimlico,
London SW1V 2PD
Tel: 01-834 3355

Large choice of fabrics/wallpapers, lighting, antique and decorative furniture and objet d'art. Also offers a design room remedy service.

MANN & FLEMING LTD.,*

33 Sloane Avenue, London, SW3 3JB
Tel: 01-589 8476

Specialist interior designer and decorator. Estimates free.

GEORGE RENWICK LTD.,*

1 Woodfall Court,
Smith Street, London, SW3 4EJ
Tel: 01-730 0125

and

GEORGE RENWICK MONACO,

La Panorama, 57 Rue Grimaldi,
Monte Carlo, Monaco.
Tel: Monte Carlo 509520

Quality interior design and decoration for the domestic and European markets.

RORY RAMSDEN LTD.,*

Tower Hill House, The Bordage,
St. Peter Port, Guernsey.
Tel. 0481 20700

Residential and commercial interior designers working to a high standard in Europe.

JO ROBINSON DESIGN LTD.,*

9 Redcliffe Square,
London, SW10 9LA
Tel: 01-373 4370

A small firm offering a comprehensive and personal interior decorating service with individuality and style.

SCARISBRICK & BATE LTD.*

111 Mount Street, London W1
Tel: 01-499 2043

Fully comprehensive interior design and decoration service available with a large choice of international fabrics and wallpapers. Specialists in historic building restoration to include structure and furnishings.

GEORGE SPENCER DECORATIONS LTD.,*

36 Sloane Street, London, SW1X 9LR
Tel: 01-235 1501/2

Comprehensive worldwide interior decoration service for houses, flats, offices and hotels. Exclusive collection of chintzes and wallpapers all available from Sloane Street showroom.

TOWN & COUNTRY LTD.,*

2a Main Street, Blackrock,
Co. Dublin, Ireland.
Tel: Dublin 886935

Interior designers and decorators. Complete contracts designed and executed.

TOYNBEE-CLARKE LTD.,*

95 Mount Street, London W1
Tel: 01-499 4472/3

Operating internationally with 30 years' experience on a design/supply/installation basis to a very high standard.

HUGH CLIFFORD WING,*

32 Chapel Street,
London SW1X 7DD
Tel: 01-235 3856

International Consultant, Designer and Decorator specialising in the classical. Private residences. Boardrooms. Hotels. Restoration. Works with clients, architects and builders to agreed fee. Antiques. Fabrics. Carpets. Light Fittings. Supplied. Reasonably priced. By appointment only.

* Denotes member of the I.D.D.A.

ANTIQUE FURNITURE RESTORATION

Michael Hedgcoe
Chobham, Woking, Surrey.
Tel: Chobham 8206

Fine Antique Furniture Restoration and Re-Upholstery by Craftsmen.

BRASS FURNITURE

Brass Construction,*
Red House Farmhouse,
Clanville, Nr. Andover, Hants. SP11 9JE
Tel: Chute Standen (026470) 232.
Custom made brass furniture, fittings & accessories. Also in chrome, stainless steel etc. Veneer. Handpainting. Mirrorwork and etched glass. Stock designs also available.

Contact Mr. Lance Thomson.

CERAMICS

Ceramic Consultants Ltd.,*
Rye Tiles, Rye TN31 7DH
Tel: 07973 3038 and
12 Connaught Street, London, W2.
Handpainted or printed wall and floor tiles. Colour matching to fabric and papers a speciality, plus co-ordinating lampbases, jardinières and bathroom accessories.

CHINA

Thomas Goode & Co (London) Ltd.,*
19 South Audley Street, London W1Y 6BN
Tel: 01-499 2823
Magnificent showrooms filled with fine china, crystal glass, silver, antiques, furniture, chandeliers & lamps. Cresting and glass engraving a speciality.

DESKS

The Desk Shop,
41 St. Clements, Oxford, OX4 4AG
Tel: 0865 45524
Specialist dealers and restorers of antique pedestal and partners desks. Copies made to commission. Releathering service, hand coloured skins used. Collection and delivery.

DOOR FURNITURE

Locks & Handles,*
Architectural Components Ltd.,
8 Exhibition Road, South Kensington, London, SW7 2HF
Tel: 01-584 6800

Specialist suppliers of craftsmen finished period door furniture and other architectural hardware.

FABRICS

J. Pallu & Lake Furnishings Ltd.,*
18 Newman Street, London, W1P 3HD
Tel: 01-636 0615
Suppliers of fine fabrics, wallcoverings and trimmings to the interior designer and decorator.

Warner & Sons Limited,*

7-11 Noel Street,
London W1V 4AL
Tel: 01-439 2411
Suppliers of printed furnishing fabrics including cottons, glazed chintzes and unions, many of which have related wallpapers; also woven fabrics including plain and textured weaves, damasks, brocatelles, velvets, moires, Madras nets and Nottingham lace. Specialists in the reproduction of traditional silk fabrics to special order.

FABRIC CARE SYSTEM

Fiber-Seal UK Ltd.,*
Weir Bank, Bray-On-Thames, Maidenhead, Berks. SL6 2ED
Tel: 0628 34281
Telex: 847591 UNIGIL G
Fiber-Seal, the ultimate in carpet and fabric protection. Licensed agreements available in UK and Europe.

REMOVALS & SHIPPING

Michael Davis Shipping Ltd.,*
111 Mortlake Road, Kew,
London, TW9 4AU
Tel: 01-876 0434 Telex: 928696
Specialist shippers and packers of fine art, household removal services, storage and all allied services available. Offices in New York, Los Angeles, Tokyo and Hong Kong.

Gander & White Shipping Ltd.,
21 Lillie Road, London, SW6 1EU
Tel: 01 381 0571
Specialist packers and shippers of antiques and works of art. International household removals. High security storage.

Managers Ltd.

Managers Ltd. 200, Chancery Lane, London, WC2A 3PL
Park Royal, London, NW10 7PU
Tel: 01-262 2222 Telex: 840041 Managers Ltd
International packing and shipping of antiques, fine art and household goods. Insurance. High security storage. Airmail forwarding and clearance facilities.
Personal service guaranteed

TEXTILES

Ebroplan Ltd (Hazel Bryant)*
No. 1, Three Kings Yard,
Davies Street, London W1
Tel: 01-499 7371
Agents for many high class American wallcovering manufacturers. McGuire Rattan/Rawhide furniture. Also we stock a host of beautiful fabrics, rugs etc. from the Orient.

UPHOLSTERY MANUFACTURERS

L. M. Kingcome Ltd.,*
304 Fulham Road, London SW10 9EP
Tel: 01-351 3998
Manufacturing upholsterers of made-to-measure sofas and armchairs. Interior designers. On-site cleaners of upholstery, carpets and curtains and licensed applicators of Scotchgard fabric and Scotchgard carpet protectors.

UPHOLSTERY & CURTAIN CLEANERS

Cleanrite,*
118-122 Acre Road,
Kingston Upon Thames, Surrey.
Tel: 01 549 7346
Fine and light coloured upholstery, curtain & carpet cleaners. Either in-situ or in our modern factory. Oriental and antique tapestries and carpets hand cleaned. Personal attention by fully trained staff.

*Denotes member of the I.D.D.A

The Connoisseur Index to Advertisers

Adams, Norman	Inside Back Cover	Connoisseur - Offer	34	Kennedy Galleries	Back Cover
A la Vieille Russie	10	Connoisseur - Specialist	xi	Mallett & Son (Antiques) Ltd.	7
Ambiente	22	Suppliers & Craftsmen	16	Mayorcas Ltd	26
Ashkenazy Galleries	2	Corum	iv	McGuire	25
Audap Godeau Solanet	18	Crathorne & Associates, James	20	Morgan Galleries Inc.	36
		Die Kunst	24	Morton's Auction Exchange	1v
		Dominion Gallery	24		
		Donrose Galleries	iv	Newel Art Galleries, Inc.	4
		Dusseldorf Fair	15		
B.A.D.A.	ii			Phillips Ltd., S. J.	20
Baker, Knapp & Tubbs	Inside Front Cover	Finecrafted Homes	iii	Pym's Gallery	6
Barling of Mount Street Ltd	28	Foire Nationale a la Brocante	18		
Basle Fair	v	Fortunoff	15		
Berry-Hill Galleries	14			Shrubsole Ltd., S. J.	27
Blond Fine Art	26	Garrard & Co. Ltd.	11	Sotheby's	33, 35
Burlington House Fair	v	Gemveto	3	Speelman Ltd., Edward	26
		Guide Emer	32	Spurr Galleries, Jayne	12
				Swan Helleme	31
		Hansen Antiques, James M.	8	Thom Galleries, Frederick	14
		Harvey, André	21	Tiffany & Co.	9
		Hymore Hodson Antiques	1	Tremont Hotel	23
Caro Gallery, Frank	23				
Chait Galleries Inc., Ralph M	1	Jeremy Ltd.	17	Wakefield-Searce Galleries	24
Connoisseur - Address Book The	viii-ix	John, C.	19	Western Heritage Sale	13
Connoisseur - American Address Book	xi	Johnson Reprint Corporation	12	Wright, Clifford	26
Connoisseur - Guide to Interior					
Design & Decoration	x				
Connoisseur - Mechanical Detai	vi				

Please note: Roman numerals show those advertisers that appear after the editorial section

OPINION

The Opinion page is for readers' comments, either on the contents of the magazine, or on activities and events in the art world. Please address your comments to the Editor.

The Paintings of Chester Harding

Dear Sir,

I am working on a biography of Chester Harding, 19th-century American portrait painter. Harding painted in London in the 1820s and 1840s, and many of his portraits are still unlocated in private English collections. Among the people Harding painted in England are: Richard Rush, Ambassador to Great Britain; the Duke of Sussex; Henry Anson and Lady Anson; Thomas William Coke, Earl of Leicester, Alexander Hamilton Douglas, Duke of Hamilton; and George Hamilton Gordon. The present location of all these paintings is unknown to me. Any assistance you can give me will be appreciated.

Leah Lipton (Mrs.), 48 Maiden Lane, Wayland, Massachusetts 01778, USA.

Information Required on the Works of Nathaniel Marchant

Dear Sir,

In preparing a monograph on the 18th-century English gem-engraver Nathaniel Marchant R.A., I am anxious to trace the present location of his works in order to establish an accurate catalogue raisonné.

As many of them were dispersed during the last century, I wonder if any of your readers, on both sides of the Atlantic, can help me to trace these gems?

They are mostly classical subjects – heads, figures and groups – but also portrait heads of contemporaries, engraved in intaglio on cornelian or sard. These stones may be unset, or set in rings or seals, or they may be mounted in other jewellery.

Many of them are very large, 30mm or more, and the majority are signed with his name in English letters or in the Greek form, Mapxant.

All communications will be treated with the utmost confidentiality.

Miss Gertrude Seidmann,
c/o Barclays Bank, 348 Kings Road,
London SW3 5UT.

The Plight of the Royal Photographical Society

Dear Sir,

I should like to draw the attention of your readers to the plight of the Royal Photographic Society. At the end of 1981 the Society, newly based in Bath, lost its curator, Valerie Lloyd, through lack of funds.

Valerie Lloyd's involvement with the Society has for her part been most honourable, furthering both the public's and professional's awareness of the photograph as an archive as important historically as its documented counterparts.

In recent months her efforts have included the introduction of a series of lectures on Photographic Conservation and Care, run in conjunction with the Crafts Council for Institutional and Private Archivists, Conservationists, Librarians and Curators from throughout the British Isles.

The lectures have been presented by Alice Swann, a top American photographic conservator whose other role has been to train conservators in the art of photographic care and, at Valerie Lloyd's suggestion, conserve some of the Society's more precious collections. As a result of this fine scheme over 100 professionals have been assisted and collections up and down the country will benefit.

Valerie Lloyd's departure will mean the ceasure of further cataloguing which will undoubtedly effect recognition of this most important art form. £20,000, a staggeringly low figure by today's standards, is apparently the reason behind this amazing decision. This is the award granted to the Society by the Arts Council for the upkeep (including salaries) of Valerie and her two assistants, a figure that has been temporarily withdrawn.

Those of your readers who, like me, are concerned about the justification for such a ruling could perhaps protest to the Royal Photographic Society and the Arts Council in the hope that sense will prevail.

Mark G. Vine, European Sales Director,
Conservation Resources (UK) Ltd., London

Living in Miniature

Dear Sir,

Perhaps you would allow me to correct a small misprint in the most sensitive and perceptive article about The Rotunda (*Living in Miniature* by John Noble) in your December issue?

I have in fact *recorded* a thousand dolls' houses, not *repaired* that number. I am anxious that owners of period dolls' houses should not have expectations in this regard!

Vivien Greene, Oxford.

Trewithen Garden

Michael Galsworthy, author of *Trewithen: The Flowering of a Cornish Garden* which appeared in our November issue, has pointed out that the caption to illustration 4 was incorrect. The photograph was of *Rhododendron Cornish Cross*, not *Rhododendron Macabeaenum* as printed.





An extremely attractive pair of Regency bookshelves, with their original painted decoration.

Height 48 1/2"	123.8 cm.
Width 24"	61 cm.
Depth 9 1/2"	24.3 cm.

Member of The British Antique Dealers' Association

Norman Adams

21-23 HAMBURG ROAD, LONDON, E.C.4



HOWARD CHANDLER CHRISTY (1873-1952)
Four Women in a Fanciful Garden Setting, 1929
Oil on three-part, two sided wooden screen. 66 x 72 inches
Included in the exhibition catalogue: "Art of America 1770-1981" \$10.

Kennedy Galleries

40 West 57th Street, New York 10019, 212/541-9600
Monday - Friday 9:30-5:30

NOISSSEUR
March

CONNOISSEUR

MARCH 1982

\$3.00 USD

New Glories
from Pompeii

Secret Collection
Masterpieces

Creating a Great Piano

The Rockefeller Wing:
Triumph After
Tumult at the Met

Armès, World's
Best Leather Crafters

BOOKING

MAR 3 1982

1000000



HAUSMANNETCIE

The Italian tradition since 1794

635 Madison Avenue at 59th Street, New York, New York 10022. (212) 832-9000.



Rare Neolithic Painted Pottery Jar
 Yang-Shao Culture, Pan Shan, Kansu
 Circa: 3rd millenium B.C.
 Height: 13½ inches.

RALPH M. CHAIT GALLERIES

ESTABLISHED 1919

WORKS OF EAST-CHINESE ART

1234 1st STREET NEW YORK, N.Y. 10012, U.S.A.

Phone: 212-677-1111

Telex: 250000 CHAIT N.Y.

Vacheron Constantin: to own one is a rare privilege;
to wear one is to share in history.



✠ **VACHERON** ✠
✠ **CONSTANTIN** ✠

Genève

A Genève, en l'île depuis 1755

608 Fifth Avenue, New York, N.Y. 10020 • 212 - 246-3978



Rare Gems

*From our large collection of
important sapphire, ruby, and emerald rings.
Shown actual size.*

TIFFANY & CO.

NEW YORK FIFTH AVE. & 571

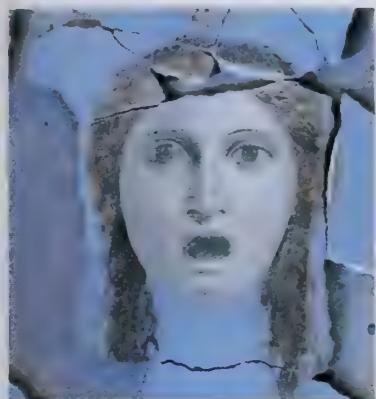
212 857000 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS

THE
ART
OF
ILLUMINA-
TION.

PROBABLY THE BEST investment you'll ever make in decorating your home. It's the same handmade Waterford crystal that now hangs in such famous places as Westminster Abbey and Kennedy Center. Not only does it illuminate your home, a Waterford lamp or chandelier transforms it.

WATERFORD®

CONNOISSEUR



74 More Marvels from Pompeii

Here is the first glimpse of some stunning, recently discovered frescoes.

Meantime, the prospects for preservation of the treasures in the Vesuvian city seem better than ever.
By Patricia Corbett

80 Inside the House of Hermès

One good reason the famous French firm is unexcelled at making leather goods is that it cares for its employees—and they care for their craft.

By Lynne Thornton

84 The Rockefeller Wing: How a Great Museum Saw the Light

When Nelson Rockefeller gave the Met his huge collection of primitive art, the museum had to face a series of highly sophisticated problems: raising the money for a new wing, designing it, and lighting the artifacts. The result: a triumph.

By Michael John Weber

92 Part Human, Part Divine

A "close-up" comparison of two splendid Benin ivory masks—one in the Met, the other in the British Museum.

By W. L. Schonfeld

94 A Resonance of Greatness

Mark Allen, a former piano tuner, wants to build the best piano in the world. So far, he has built two that are excellent; his next, our expert says, promises to be even better.

By Gary Graffman

100 "I Like Anything That Makes My Blood Rush"

There are a Rembrandt, a Goya, an El Greco, a Titian—and much, much more—in one of America's most diverse, intriguing (and hitherto unpublished) private collections.

By Thomas Hoving

112 The Naked Landscape

Only when the trees shed their leaves can we see the lovely, determining contours of the land.



118 The Joy of Cookery Books

For Professor David Segal, nothing beats the delectation of collecting cookbooks.

By Jane Merrill Filstrup

124 Portraits of a Marriage

The paintings of the Mexican artist Frida Kahlo

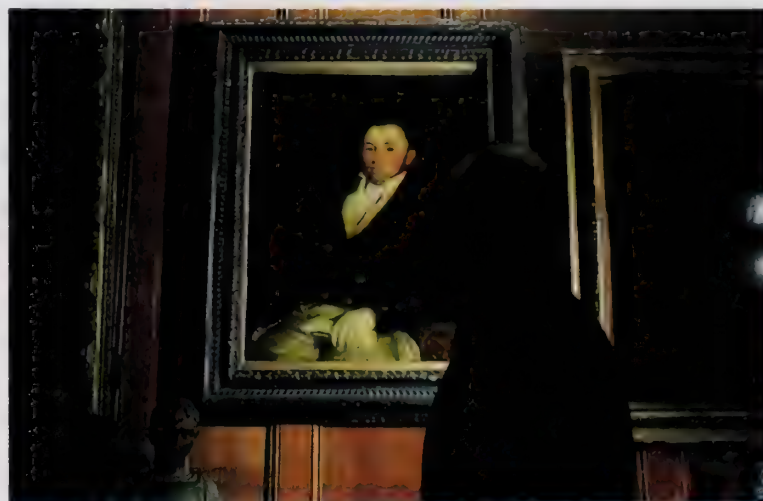
chart the ups and downs of her life with the irrepressible Diego Rivera.

By Hayden Herrera

131 Ten Thousand Wonderful Things

A preview of London's annual Burlington House antiques fair.

By Isabelle Anscombe



DEPARTMENTS

6 Letter from the Editor

10 Discovery

The only surviving piece of Marie Antoinette's linen.

14 Focus

What can stop the smuggling of pre-Columbian pieces?

20 Gallery Profile

Merton Simpson is the top dealer in primitive art.

26 Connoisseur's World

A roundup of major auctions this month.

138 Investor's File

In Oceanic art, let the buyer especially beware.

142 Technology

All about digital recording and its future.

146 Wine

The price is right for fine Riojas.

148 Restaurants

Zurich's Kronenhalle: a treat for gourmets and art lovers.

152 Books for the Connoisseur

Understanding the architecture of Louis Sullivan.

CONNOISSEUR (ISSN 0010-6275) (US PS 563-320) is published monthly by The Hearst Corporation, 989 Eighth Avenue, New York, New York 10019, U.S.A. Frank A. Bennack, Jr., President; Harrison A. Mitnick, Treasurer; Harvey L. Lipton, Vice President and Secretary; Hearst Magazines Division: Gilbert C. Maurer, President; K. Robert Brink, Executive Vice President & General Manager; Raymond J. Petersen, Executive Vice President; Thomas F. Hughes, Resident Controller; William S. Campbell, Vice President & Director of Circulation; Connoisseur Trademark registered in U.S. Patent Office © 1981 by The Hearst Corporation. All rights reserved. Editorial and advertising offices: Hearst Magazines, 224 W. 57th St., New York, N.Y., and National Magazine Company Limited, National Magazine House, 72 Broadwick Street, London, W1V 2BP. Second-class postage paid at New York, New York, and at additional mailing offices. Subscription prices: U.S.A. and Possessions, \$19.95 for one year; Canada, \$29.95 for one year; Great Britain, £11 for one year. Not responsible for return of unsolicited manuscripts, photographs, art. Printed in U.S.A. 1982 by The Hearst Corporation. All rights reserved.

SUBSCRIPTION SERVICE: CONNOISSEUR magazine will, upon receipt from its reader of a complete new or renewal subscription order, undertake fulfillment of that order so as to provide the first-copy delivery within 6 to 12 weeks. If for some reason this cannot be done, you will be promptly notified of the issue date that will begin your subscription, with a request for any further instructions you may have concerning your order. Please address all such orders to CONNOISSEUR, P.O. Box 10120, Des Moines, Iowa 50350. Should you have any problems with your subscription, please write Joan Harris, Customer Service, Des Moines, Iowa 50350. For assistance and service, please enclose your mailing label when writing to us or renewing your subscription. Renewal orders must be received at least 8 weeks prior to expiration to assure continued service.

For subscription orders and inquiries: from U.S.A. or Canada, please send to CONNOISSEUR, P.O. Box 10120, Des Moines, Iowa 50350. From Great Britain and other European countries, please send to CONNOISSEUR, National Magazine Company Limited, England: National Magazine House, 72 Broadwick Street, London W1V 2BP. Postmaster: please send forms 3579 to CONNOISSEUR, P.O. Box 10120, Des Moines, Iowa 50350.

CONNOISSEUR

Founded in 1901, CONNOISSEUR was acquired by William Randolph Hearst in 1927. It is published monthly in the U.S.A. and Great Britain by Hearst Magazines Division and National Magazine Company Limited.

Editor-in-Chief
Thomas Hoving

Executive Editor
Philip Herrera

Managing Editor
Leslie Smith
Senior Editor
Patricia Lynden
Associate Editor
Margaret Staats Simmons
Assistant Editor
Mary Flynn
Copy Editor
Judith Sonntag
Editorial Research
Foster Grunfeld
Editorial Assistants
Sharon Proctor
Joyce Pendola
U.K. and European Editor
(London)
Sue Bond
Editorial Administrator
Henrietta Elwell

Art Director
René Schumacher

Assistant Art Director
Mary Shapiro
Art Associates
Timothy S. Kump
Michael Stetson

Published by
The Hearst Corporation
President
Frank A. Bennack, Jr.
Chairman
Randolph A. Hearst
President, Magazines Division
Gilbert C. Maurer
Managing Director, National Magazine Company Limited,
United Kingdom
Marcus Morris

Publisher
B. William Fine

Associate Publisher (London)
Guillaume Collis
Advertisements Manager
Judy Adda

SIMPLY CONCERNED WITH THE BEST

This issue is a historic one for the *Connoisseur*—it is the first ever edited and printed in America. Our new home in New York does not mean that we are a new magazine, however. To the contrary: the *Connoisseur* has been continuously published in Great Britain since 1901. The magazine you are holding is Volume 209, Number 841. We have a long, elegant tradition behind us and we treasure it.

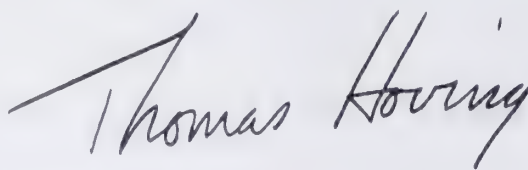
My predecessor in this job, Paul Atterbury, once defined the *Connoisseur's* mission as being "simply concerned with the best." I agree. Our longtime readers can count on finding the expert coverage of arts and antiques, interiors and exteriors, to which they are accustomed. But as this, our first U.S. issue, demonstrates, we also have a few changes in mind, starting, most patently, with format. The magazine has a smaller size and a more contemporary look—both appropriate to the international audience.

Less obvious is a slight alteration in approach. When *Connoisseur* covers a subject, we will present it with our usual expertise, but with new attention to the personalities involved. In our story on the Mark Allen piano (page 94), for example, you will learn much about pianos—and about Mark Allen, too. I personally wish I could disclose more about the anonymous collector I visited (page 100), but I trust that his voice, vision, and remarkable connoisseurship shine through the prose.

This seems a good place for me to admit to a few biases. I feel that one does not have to be rich to be a connoisseur. Look at the example of David Segal, who has built up a superb cookbook collection (page 118) on a professor's salary. The key, rather, is an informed passion for things of enduring quality. Artists, scholars, and persons of discerning sensibilities can have this passion as well as collectors. A look at our piece on trees without leaves (page 112) allows us to share the photographers' visual connoisseurship—and thus see the poetry in the commonplaces of the winter landscape. May I also mention my own favorite photograph in this issue? See Seth Joel's shot on pages 100–101 with its Renaissance diagonals through the heads. Raphael himself could not have done better.

Another bias: museums, it seems to me, have assumed an almost sacred status in our society, as if they were really temples of culture. They deserve the same treatment as any other great enterprise, the same scrutiny that the *Wall Street Journal* and *Financial Times* give business. And when museums are given it, they do not become more remote, but more accessible. Accordingly, *Connoisseur* visits the new Rockefeller Wing of the Met this month (page 84) and will continue to examine other museums in the future, showing their fortes and foibles.

All this we aim to do within the grand tradition of connoisseurship. I think we are off to a promising start in this issue. My thanks go to the talented staff, photographers, and writers for their essential roles in maintaining the high standards that readers have associated with the *Connoisseur* for 81 years. We have changed our spots but not our commitment to quality.



Editor-in-Chief



DAVID WEBB

New York, 7 East 57th Street

Houston, Galleria II

Palm Beach, 305-665-3261



Old Sheffield Plate: an enduring grace.
24" diameter footed salver with scroll
border. Circa 1820. \$2,750.

A masterfully crafted tea urn in the
roccoco style. Circa 1830. \$2,750.

Old Sheffield Basket. With a leafed
and gadroon border. Circa 1820. \$1,000.



Fortunoff, the source

681 Fifth Avenue at 54th Street, New York City (212) 758-6660.
Westbury, L.I. (516) 832-9000. Paramus Park, N.J. (201) 261-8900.
Out of New York State call toll-free (800) 223-2326.



VAN CLEEF & ARPELS

World-Famous Jewelers

New York 744 Fifth Avenue 10019 (212) 644-9500 Beverly Hills 300 North Rodeo Drive 90210 (213) 276-1161
Palm Beach 249 Worth Avenue 33480 (305) 655-6767 Paris Monte Carlo Cannes Deauville Geneva Tokyo

We honor all major credit cards.

DISCOVERY

LOST LINEN OF A QUEEN

ALAIN GRUBER

One day in October 1980, at a small museum in the old Conciergerie prison in Paris, Marguerite Prinnet, a specialist in linen damask, stopped to examine a display of small items dating from the prerevolutionary royal court and the subsequent Reign of Terror. Among the pieces were a handkerchief, a plate, Marie Antoinette's crucifix, a guillotine blade, a few pins with a small letter, and what appeared to be a folded and dirty napkin. The letter, written with needle holes because the jailed queen was not permitted to use writing instruments, is believed to be a secret message to an officer who had offered to help her escape. But Madame Prinnet's attention focused on the napkin, and she requested that the cloth be examined by an expert.

Eleven months later the napkin arrived at the Abegg Foundation, perhaps the world's most important center for textile conservation, in Riggisberg, Switzerland. After careful washing and detailed photography, the napkin's white-on-white motifs were revealed. To the astonishment of the Conciergerie, the delight of Madame Prinnet, and the surprise of the art world, the dirty napkin was in fact a rare and precious piece of linen damask. Its superbly woven design represents the double coat of arms of France and Navarre, surmounted by the royal crown surrounded by fleurs-de-lis. Two decoratively intertwined *L*s in each corner indicate the reigns of King Louis XIV, XV, or XVI of France.

Further research disclosed that the Duchess of Vendôme donated the napkin to the Conciergerie in 1920. She had secured the piece from the Volz family, which had owned it for 90 years. The napkin had been given to them in 1830 by a person who had served Marie Antoinette before the unfortunate queen's beheading in 1793. If it did belong to the queen, it

would possibly be unique, the only known piece of her lavish supply of linen to reach our times.

Establishing that fact immediately stirs a minor controversy. *État de la Maison du Roi*, published in 1789, flatly states that Louis XVI never owned his own linen. Each time he tried to do so, it was torn, burned, lost, or stolen. Instead, merchants were contracted to supply the court with linen twice a day. Apparently this practice began in a small way during the reign of Louis XV: there is in the *Minutier des Notaires*, for instance, a contract dated December 31, 1732, and signed by the Prince de Condé, Grand Maître de la Maison du Roi, and a linen merchant named David.

In any event, the very existence of the napkin would suggest that Louis XVI did own a private supply of heirloom linen. Comparison of its *L* pattern with other decorative motifs at Versailles dates it to a period from about 1730 to 1735, the time during which Louis XV created his "petits appartements," which were administered by the grand chamberlain of the royal household. A look into later archives of the grand chamberlain's

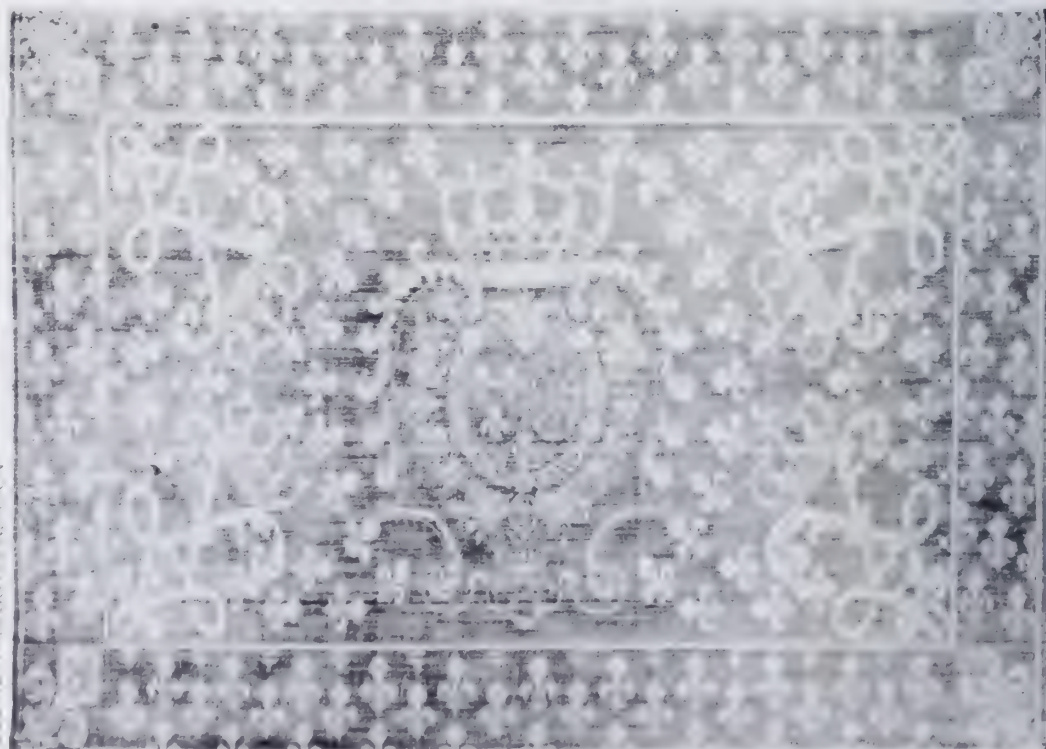
office revealed that Louis XVI did have his own linen.

Where could such a fine example of linen damask have been woven in the 18th century? Savary des Bruslons, in his *Dictionnaire Universel du Commerce*, writes that the town of Courtrai (then part of the Austrian Netherlands), near France's northern border, was renowned for fine table linen. Also in the grand chamberlain's archives is a bill from La Violette, merchant at Courtrai. In April 1769 he delivered eight dozen damask napkins and the same number of tablecloths; there is good reason to think that the pattern was the same as that woven for Louis XV. Whether the napkin was an heirloom or not, it is probably the only piece of linen to survive from the many thousands that belonged to the royal family.

The beautiful piece of damask will be shown at the Abegg Foundation from May 9 to October 24, 1982, as part of an exhibition of linen damask from the 16th to the 19th centuries.

The napkin measures a queenly 46.8" x 38.6" and is made of the finest flax, similar in appearance to silk.

Alain Gruber is the director of the Abegg Foundation. He wishes to acknowledge the assistance of "Le Damas de lin: histoire du XVIIe au XIXe siècle," by Marguerite Prinnet, published by the Abegg Foundation.



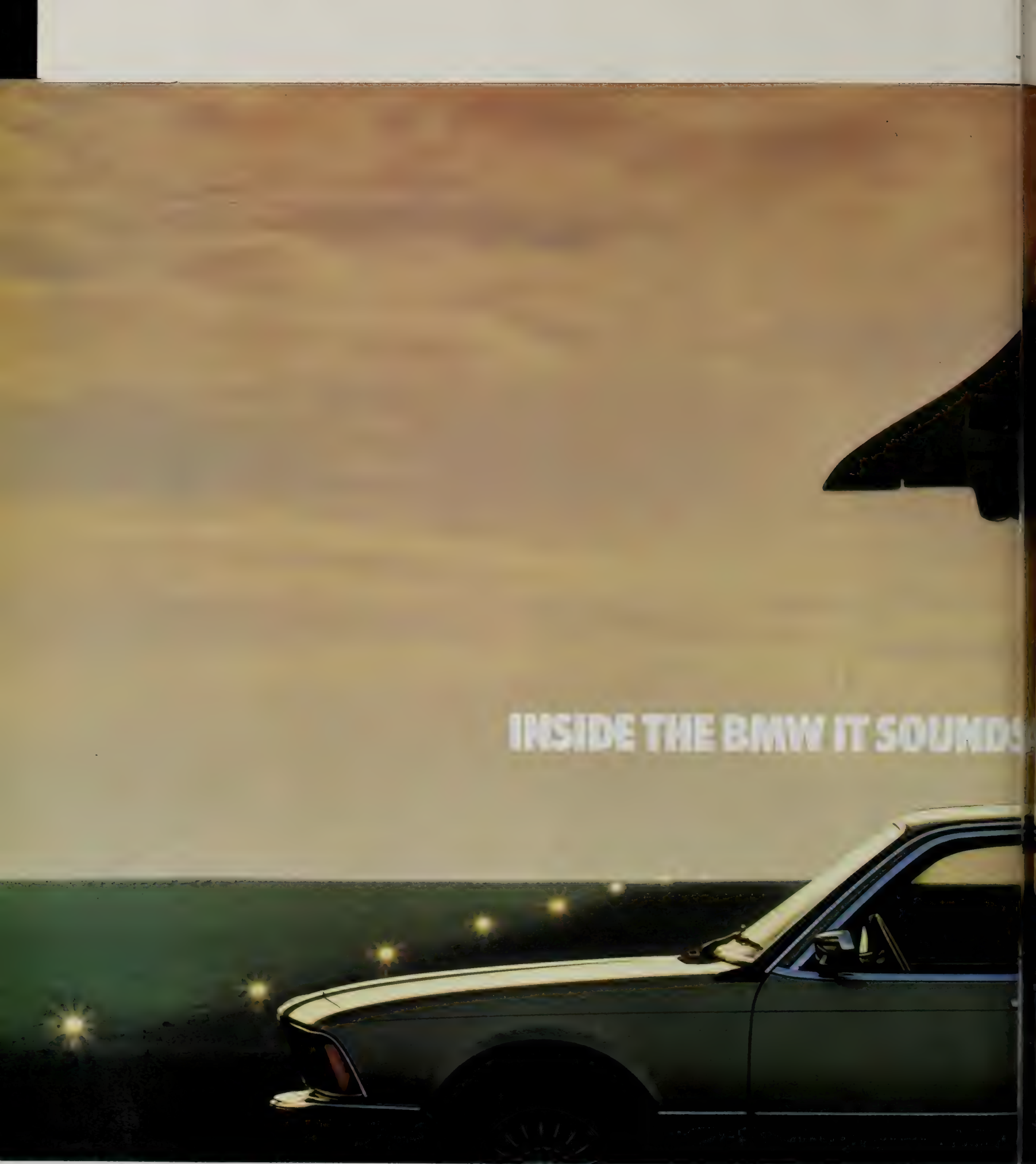


"I have the simplest of tastes... I am always satisfied with the best." Oscar Wilde



Available in diamonds, rubies, emeralds, sapphires in a combination of these stones. All Gemtek rings are made with 14K gold and set with genuine stones. All Gemtek rings are made with 14K gold and set with genuine stones. All Gemtek rings are made with 14K gold and set with genuine stones.





INSIDE THE BMW IT SOUNDS

At 500ft when Concorde's coming into land, the noise level on the ground reaches about 108 decibels.

At 500ft when a glider's coming into land the noise level on the ground reaches about 62 decibels.

The difference is much more than it may appear to a layman: it actually represents over a thousandfold increase in noise intensity.

And, by a happy coincidence, it is exactly the same difference that BMW create between the outside and the inside of a BMW 7 Series in an extraordinary test carried out in their acoustic laboratory.

First, a car is picked at random for examination.

Then, 98 loudspeakers are positioned along every inch of the crucial gap that separates the doors from the bodywork.

It's here that wind noise can creep into a car, destroying the unruffled calm that should surround our passengers.

Then the volume is turned up to 108 decibels.

Inside, instruments monitor the pressure level of sound that manages to penetrate to the interior.

If it's more than 62 decibels the car has failed to meet BMW's standard.



OUGH A GLIDER'S LANDING.

standard which explains why wind almost unheard of in a BMW 7 even at the highest speeds. phenomenon that may surprise who really know BMW for its performance reputation, with 31 international racing championships to its name are other creature comforts that you would hear about.

Like the leather seats that are available on the Special Equipment model. Or the electrically adjustable rear seats that can even change their backrest angle.

Or the electrically heated door locks that prevent you from ever being frozen out of your car.

For BMW, such items are not mere afterthoughts.

For there is as much engineering

involved in the pursuit of comfort as in the pursuit of performance.

And it was perhaps because BMW pursue both so successfully that What Car voted the 7 Series the best Directors' car of 1981.

In 1982 we can see no reason to change their opinion.



THE ULTIMATE DRIVING MACHINE

FOCUS

STOP THE SMUGGLERS

ROGER D. STONE

International trade in pre-Columbian art is a tricky business involving conflicting laws, shadowy provenances, and outbursts of violence. Scholars, government officials, journalists, museum people, collectors, nationalists, do-gooders, and thieves all offer valid views about how order might be brought to the chaos. But the chances of this happening can best be expressed with that most un-American of gestures the Gallic shrug.

Looting is one of three interrelated aspects of the problem. Late in the 1960s, the pillaging of Maya sites in southern Mexico and in the dense Guatemalan jungle called the Petén was already so rampant that the proud civilization's entire record seemed destined to disappear. Penetrating deep into the virtually unpopulated forests, grave robbers found unguarded tombs and caves. They hacked up even massive objects such as stelae into transportable sizes and spirited them out into the international market by truck, boat, and airplane.

Partly because of a 1972 U.S. law aimed directly at the trade in stelae, partly because there simply are not many of them left, this market has now dwindled to a trickle. But the value of smaller, less traceable pre-Columbian objects—polychrome ceramics, jade, gold, and silver—has climbed sharply during the past decade. At an auction last December, two classic Maya pots that may have come from a looted site fetched \$125,000. With the lucrative market as an incentive, looters and middlemen now work at a pace that close observers agree has been surpassed only by the devastating pillage that accompanied the Spanish Conquest itself. Not long ago, a University of California graduate student walked in a straight line from the famed Guatemalan Maya site called Tikal through trackless jungle to a point 15 miles away. Every single burial mound he encountered en route that was over four feet high—thousands—had been plundered.

Roger D. Stone, a former journalist, is president of the Center for Inter-American Relations.



PHOTOGRAPHS COURTESY KARI MEYER

In the more populated, Mexican area of the Maya world, says Tulane University archaeologist E. Wyllys Andrews V, a second, more serious problem than looting is urbanization. Construction workers can gather building materials at Maya sites far more easily than by random digging in the open. Moreover, cities and towns are edging ever closer to important ruins. Houses are currently under construction within 200 meters of the perimeter of a large Maya site not far north of the town of Mérida, on the Yucatán Peninsula, says Andrews, and one whole section of it has already been bulldozed to make way for a golf course.

Confiscated pre-Columbian artifacts await cataloguing by U.S. Customs.

According to New York art dealer Douglas C. Ewing, president of the American Association of Dealers in Ancient, Oriental, and Primitive Art, careless construction by local governments causes far more wanton destruction of pre-Columbian art than any form of international trade in it. For this reason among others, Ewing suggests that important pre-Columbian antiquities are most likely to be "saved" if they are exported and placed in the hands of collectors and museums in the United States, Western Europe, and Japan. Here, though,

STAIR

& COMPANY ESTABLISHED 1912

Member of the National Antique and
Art Dealers Association of America and
the British Antique Dealers' Association

59 East 57th Street
New York, N.Y. 10022
(212) 355-7620

10900 Wilshire Blvd.
Los Angeles, CA 90024
(213) 208-0482

120 Mount Street, London



*A most interesting collection
of Chinese Porcelain,
1400-1850*



*In consultation with
David S. Howard, London*



is to be found the third principal dimension of the problem: that all major exporting nations have strict "national patrimony" laws forbidding the permanent departure from national soil of any pre-Columbian art whatsoever. In Mexico, for instance, a law that dates from the 1930s declares that all antiquities belong to the people of Mexico.

Currently, customs officials estimate, between 40,000 and 80,000 pre-Columbian objects enter the United States from Peru each year. All of these, whether a single piece bought by a tourist from a *huaquero* along the highway or a dealer's entire shipment, leave Peru illegally, according to Peruvian law. The same is true, of course, of pieces that reach the international market not directly out of tombs or off monuments, but via collectors and dealers in the exporting countries.

CORRUPTION AT ALL LEVELS

Primarily for lack of funds, these nations are not able to safeguard their own patrimonies effectively. Only a handful of Mexico's 18,000 archaeological sites are systematically policed. For several months last year, Tikal was totally unguarded because of political difficulties in Guatemala. Even where guards are present, they have been known to supplement meager incomes by selling pots themselves. Corruption exists at higher levels as well. Not long ago, a museum in Texas acceded to a request and returned a piece to its country of origin. The same object is said to have turned up on the market again a scant three months later.

Until the late 1960s, U.S. concern about this disorderly and in many respects tragic situation was restricted to a handful of scholars. But as interest in pre-Columbian cultures broadened, indignation spread as well. Articles began to appear in prominent newspapers and magazines. Author Karl Meyer's exhaustively researched book *The Plundered Past* (Atheneum, 1973) allocated substantial space to the issues raised by the trade in pre-Columbian art. The International Foundation for Art Research, launched in 1968 with a mandate to



Looters hack up massive objects such as this stela into transportable sizes.

monitor the traffic in stolen art, shed useful light on the subject. At Harvard, Mrs. Clemency Coggins—then a doctoral candidate in art history, now the chairman of the Archaeological Institute of America's Committee for Professional Responsibility—began to accumulate and distribute detailed information on the whereabouts of bootlegged pre-Columbian objects.

U.S. museums, which had long tended to wink at the possibly illegal provenances of pre-Columbian artifacts, began to take a closer look. By the early 1970s many people linked to universities had formulated tough policies forbidding the acquisition of objects lacking proper documentation. The Association of Art Museum Directors, whose membership includes the heads of the museums of highest prestige in the United States, began to formulate its own strict guidelines. Many curators and scholars began to refuse even to examine, let alone appraise, undocumented material submitted to them.

Given the U.S. passion for legislation, the effort to control the trade soon found its way, not surprisingly, into the halls of Congress. First notice to traffickers that they might become culpable under U.S. law came in 1971, when the Senate ratified a bilateral accord assuring the return to Mexico,

upon its request, of any "important" sculptures or frescoes "stolen" after the date of the treaty. The next year, Congress also responded specifically to the crisis in Mayan art works by passing the law that helped stop the trade in stelae.

A further benchmark was recorded in 1979, when a U.S. court for the first time found five Americans guilty of smuggling on the basis of another country's law: Mexico's very broad legal definition of national property. Some now think that the United States will seek to extend this precedent to Peru, with which an "executive agreement" calling for increased bilateral cooperation on antiquities issues was recently signed. The precipitating circumstances involved New York dealer David Bernstein, from whom customs officials seized 700 Peruvian pieces last year on the technical grounds that he had undervalued 110 of them included in a shipment to Dulles International Airport. To date, Bernstein has not been indicted. However, the United States might still try for a conviction on the basis of Peru's 1929 law declaring the national patrimony to be the property of the state.

In 1970 UNESCO issued a convention designed to prohibit and prevent the "illegal import, export and transfer of cultural properties." Pressure in the United States soon began to build up for the passage of legislation that would give muscle to the powerless UNESCO document. Two attempts to gain passage of the U.S. legislation have foundered because of successful lobbying by dealers and others. They have convinced congressmen that unilateral U.S. moves to restrict or bar antiquities imports would only rechannel their flow to Europe or Japan, thus depriving the United States of a measure of cultural enrichment. Last fall a watered-down new version of the bill, enabling the United States to curb imports of antiquities only if a concerted international effort accompanies the American action, was presented to Congress.

Since neither Japan nor any Western European country other than Italy

STAIR

& COMPANY ESTABLISHED 1912

59 East 57th Street
New York, N.Y. 10022
(212) 355-7620

10900 Wilshire Blvd.
Los Angeles, CA 90024
(213) 208-0482

120 Mount Street, London



Stair's *Incurable Collector*

42 East 57th St., New York, N.Y. 10022

A rare 18th century English
inlaid satinwood chiffonière
with ormolu mounts, circa 1780.
Attributed to Pierre Langlois.
Height: 27 1/4".

(an antiquities exporter as well as importer) has shown interest in ratifying the UNESCO convention, this sort of joint action is not likely to occur. In fact, some Europeans have urged the United States to take quixotic unilateral steps the end effect of which would be to reduce competition for the best pieces. These are sentiments that warm dealer Douglas Ewing's heart. Although he harbors minor complaints, he finds the current U.S. bill to be "basically meaningless" and thus "far, far superior to its predecessors."

"WE CAN'T CHASE EVERY POT"

Some advocates, such as Mrs. Coggins, still express hope that further legal actions will prove useful. Others are skeptical. "Laws can only stem the tide," says Tulane's Wyllys Andrews. State Department attorney Frances Armstrong admits that their impact can be little more than psychological. "We can't chase every little pot that comes across the border," she says. "We can try to be a deterrent, and try to make people feel that they're likely to get stopped if they bring in a big shipment." Malcolm Delacorte, a former art dealer who is now a pre-Columbian-textile conservator at the American Museum of Natural History, has another view: "There's a little of the treasure hunter in all of us—even, if you scratch them, the archaeologists. As long as that stays true, the business won't slow down."

In truth, many observers feel that the existing body of law is already counterproductively rigid. Dr. Sherman Lee of the Cleveland Museum of Art, which purchases no pre-Columbian art that is not fully documented, complains that Latin American governments are "cutting their own throats and insuring that only the good stuff will ever get out" by forbidding the export of all pre-Columbian art. "The absolute ban," he continues, "is too moralistic, too politically motivated, and too much aimed specifically at the United States to be acceptable." He joins many other U.S. dealers and museum professionals in hoping that the countries of origin might some day adopt more liberal policies similar to



This fragment of Stela 40 is all smugglers left at its Guatemalan site.

those in force in the United Kingdom and Japan. In those nations, mechanisms exist to safeguard national treasures while at the same time permitting an adequate flow of exports.

Just as hunters can sometimes be the most avid wildlife conservationists, art collectors might be persuaded to help finance efforts to save threatened sites—or so some optimistic observers believe. Others propose solutions ranging from broad public education programs to tourist charges that could be allocated to better protection systems. Still others wanly suggest that auction houses, which set the pace in the torrid New York market but see themselves as no more than passive intermediaries between seller and buyer, might voluntarily withdraw from the field.

For all the hand wringing, no major change in the status quo seems likely. Forced by the need to survive, propelled by strengthening economic imperatives, grave looters in the remote areas are certain to "keep on chomping away," as one archaeologist puts it. Relentlessly rising populations will continue to put the bulldozer and the

pre-Columbian monument in ever closer proximity. Legal sands will continue to shift. "It's a gray area," says a New York dealer. "Who knows where it will all end up?" He suggests sadly that values for pre-Columbian art would probably equal those for Egyptian treasures were it not for the legal worries.

Political tensions between the First and Third worlds have long complicated the dialogue about the antiquities trade. Now, as violence in Central America encroaches on the Maya lands, new kinds of threats must be dealt with. In Guatemala last fall terrorists swept into the central compound of Tikal. They burned buildings, destroying priceless archaeological records; they harangued tourists on the site and looted Tikal's small museum, carrying away with them a number of jade pieces so famous that they cannot be sold on the international market. The terrorists said at the time that they were merely holding these antiquities for safekeeping. But they also may treat them like kidnapped diplomats or businessmen—and demand a hefty ransom for their return.

More of the same can be expected in the future.



HW

Harry Winston Inc.

Rare jewels of the world. New York, New York, 718 Fifth Avenue 10019

GALLERY PROFILE

NO.1 IN PRIMITIVE ART

HELEN DUDAR

Compared to the suave lettering that identifies most upper Madison Avenue galleries, the name in the third-floor window of Merton D. Simpson's place is small and drab, less an invitation than an ordinary business sign. Climb two floors of shabby stairs, and you find yourself in a big front room overdue for a paint job. The proprietor doesn't fancy the usual trappings of his trade. There are no spotlights, no dramatic wall mountings; there are just objects, a rich and wondrous array of objects. You are on the premises of the man who, depending on the authority consulted, is either *le numéro un du marché mondial* or merely one of the world's three most important dealers in tribal arts.

Since Merton Simpson is uncomfortable with hyperbole, this is not a detail an occasional browser will learn from him. In truth, casual visitors are unlikely even to see him. The foyer and public room are usually tended by two young assistants, while Simpson receives in the back room amid a seductive clutter of images of vanished African, Oceanic, and American Indian cultures, many of them finer than the objects on open display. Clients who have become friends sit there with him, inspecting or merely sharing his pleasure in recent acquisitions. For the curators of most American and European primitive collections, Simpson's is an obligatory stop on hunting expeditions to New York, and they are almost monotonously unanimous about his taste. As Warren Robbins, founding director of the Smithsonian's National Museum of African Art, puts it, "Merton has an *exceptional eye*."

Both eyes, on first encounter, are deceptively sleepy. Artist Armand Arman, who is a customer and serious collector, says that what is uncommonly rewarding about dealing with Simpson is that he seems so relaxed about the outcome. Simpson himself likes to say, "I think the best way to sell is not to *sell*." A stocky figure, usually dressed for the business day in slacks and a sweater, Simpson is 54, wears a musician's goatee, and has a



Merton Simpson and acquisitions in his New York gallery.

seraphic smile. A quarter-century after he started out in the business, he is still that rarity in the world of art dealers, a black man.

Skin color does not confer expertise or guarantee primacy in Simpson's specialty. Indeed, more than in many other fields, dealing and collecting tribal arts are fraught with danger, in part because the scholarship is still young and piecemeal, in part because a reckless arrogance allows some devotees to delude themselves into believing education is unnecessary.

"The general knowledge about primitive arts is abysmal," according to Irwin Hersey, publisher of the *Primitive Arts Newsletter*, who ranks Simpson among the very few preeminent dealers. "There are dealers who have been in the business for twenty years and still can't detect a fake. It's a strange world in which it is possible for shysters and crooks to flourish. There is a vast crowd of collectors who know nothing, who overpay, who are taken in by African traders."

Armed with lists of affluent prospects, itinerant white and black traders regularly set up shop in hotels

around the country and successfully peddle "crummy objects," Hersey says. Their goods are on a slightly higher order than what the trade calls "airport art." Africans have learned to carve "pastiche"—as Hersey calls them—of rare, desirable artifacts and to patine them so that, to the untutored eye, they appear authentic.

The sensibility that can distinguish real from reproduction, remarkable from merely good, is lodged in the trained eye of an artist. Simpson bought his first African carving in 1949. He had come north to New York City from Charleston, South Carolina, a few years before, to study art at Cooper Union and later at New York University. One of eight children from a hard-working, striving family, Simpson met his living expenses in those early years by carving frames for a frame shop. There was rarely extra cash to indulge a newfound taste for the arts of Africa.

That first tribal piece, which he still owns, was a small Bakongo fetish; it cost \$150 and took Simpson three months to pay off. Twenty-five years later, in June 1978, on the first day of the \$3.4 million sale of the collection of Bolivian millionaire Jorge Ortiz Patiño, who had been an old customer, Simpson sat in Sotheby's in London and serenely bid a record \$333,000 for a 13½-inch Oceanic piece, a wooden mask from Pentecost Island.

Everyone assumed that Simpson was buying for a collector. Simpson long ago arrested his lust for his stock, having recognized that competing with his clientele would be self-defeating. He personally owns fewer than a dozen tribal pieces. But this time everyone was wrong—the Ortiz mask was irresistible, "the best of its kind in the world," and he had to have it. Simpson keeps saying he will sell it sometime; he will, he will. Really.

In his understated style, Simpson shrugs off the flattery of superior ratings for the gallery. "There are good dealers and bad dealers, just as there are good painters and bad painters," he says mildly. In fact, to be ranked a good painter is somewhat more important to him than to be ranked a good

MARY HILLIARD

Helen Dudar is a free-lance writer.



**THE HIDDEN BEAUTY OF ENDURANCE,
THE CLASSIC STYLE IN HIGH PERFORMANCE**

The nature of time as art is boldly told by these superlative 18kt. gold "wooden dial" Rolex chronometers: the Lady-Datejust with birch dial and matching Jubilee bracelet; the Day-Date with walnut dial and matching hidden clasp President bracelet. Elegant, impregnable, both are self-winding and pressure-proof to 165 feet with the seamless Oyster case. The "wooden dial" Rolex. Handcraftsmanship as a living legacy.

Bucherer

The Swiss family of master jewelers and watchmakers.

GALLERY PROFILE

dealer: it was largely to support his art and his young family a quarter of a century ago that Simpson began trading in African objects, and he still likes to think of the gallery as a useful albeit time-consuming sideline that allows him mornings free to paint.

In the early years, Simpson learned about primitive arts by hanging out in the right places, notably the gallery of the late Julius Carlebach. A dealer in rare pieces, Carlebach allowed the young artist to examine valuable wares. Initially, Simpson bought and sold out of his studio, building a small stock through African traders, who brought their modestly priced items to him. Then, as now, "there wasn't a lot of stuff coming out, just an irregular flow. Sometimes students coming here would bring a few family pieces to help with expenses."

The business "grew without my really being aware of it. And every time I bought a major piece, it was frightening." Especially anxiety producing was the banks' refusal to lend him money for important purchases. He was a black man without visible property except for some strange carvings considered unacceptable as collateral. As a result, Simpson depended heavily on the trust of runners who were generally willing to wait for payment for the four weeks it might take to find a buyer. As recently as a decade ago, when a runner brought him a unique Dahomey bust of an old woman, Simpson did not have the \$70,000 asking price. The carving is at least 400 years old and a masterpiece, and Simpson knew that once he got it, he would never be able to let it go. He bought it finally in a trade, giving up 14 quality items for one extraordinary piece.

Simpson's first gallery was a small shop on Madison Avenue at 79th Street. About 15 years ago he moved a block north, to his present quarters, a location that doesn't encourage off-the-street traffic. He calculates that his regular, serious clientele numbers no more than 20. He knows these people's tastes and will notify a customer who he feels belongs to a new acquisition. Unlike many dealers, he will not



Ashanti terra-cotta from Ghana.

tantalize a hungry collector with a piece reserved for someone else.

Simpson's rare pieces begin at \$50,000, but he still carries good, small, authentic carvings that sell for around \$500—and he still remembers his own lean years. "If a student comes in and can't afford the price, I'll sell a piece for cost. If it's the right person, I don't mind doing it." He is, of course, in business to maintain himself, his studio, the small apartment behind the gallery, and the flat in Paris, but beyond that, Simpson harbors an idealistic image of the role of the dealer: "You're pointing a finger at something, making it easier to see the beauty. You're opening a door, maybe."

Simpson used to make three or four buying trips to Africa annually, but he now goes no more than once a year. Although supplies of authentic pieces have not thinned out, as many people believe, now no African hamlet is ignorant of the recent heavy-money auctions in London, Paris, and New York. "There are still great, great things in Africa," Simpson says, "but they're harder to get out. They know what they have, you know. They're not uneducated savages in the bush."

His main sources these days are old, established collections, which offer some guarantee that the pieces are neither stolen nor forged, a point about

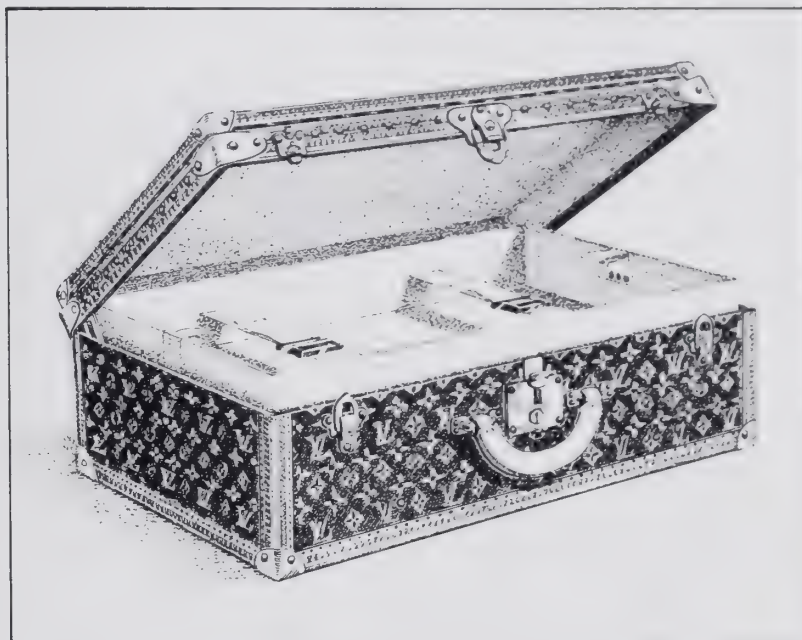
which Simpson is punctilious. A recent swing through France, Belgium, and Italy yielded 20-odd pieces, some bought from old clients or friends of clients. The day after his return, Simpson reached into the back-room clutter and set down a new acquisition, a stylized brass figure of a lion, benign and witty, a Dahomey piece. "I've known this piece for 15 years," he said. The announcement was followed by several minutes of silent admiration. Simpson doesn't lavish a lot of language on the stock; he just radiates appreciation.

In his early years as a dealer, he says, he never imagined that the value of the art he handled would some day soar into the six-figure range. A Bakongo carving he had originally sold to Jorge Ortiz Patiño for \$18,000—and which fetched \$60,000 at the 1978 Ortiz sale—was offered to him again recently. The new price tag was \$120,000. Escalating values have begun to sour him on the business, and, to the distress of the serious clientele, he talks of selling the gallery.

Tribal art is now worth stealing; in the last few years Simpson has experienced the first thefts of his career: three good pieces taken during crowded gallery events. Nearly as ugly as crime is the advent of the new breed of buyer. Although Simpson's love is reserved for the collector who acquires out of pure obsession with the art, he is too sophisticated to be shocked by a customer's buying principally for investment. But he is shaken and offended by the crude greed planted on his threshold these days.

Simpson's policy has always been to buy back old pieces or to agree to try to sell them for collectors. The newcomers, however, want promises that in two years they can sell an object back to him at a profit, a fat one fixed in a written guarantee. Some of them find his refusal inexplicable. "If you can't guarantee it, why should I buy it?" he has been asked. He keeps saying that if he could guarantee their profits, he'd be in another business—predicting the future. But that's probably not very convincing. They figure he already has.

MARY HILLIARD



In the 1880's, Louis Vuitton, having discovered the need for a lighter, smaller version of his renowned trunks, created the first Louis Vuitton suitcase.

For over 100 years, his exacting standards have never been altered, and each individually handcrafted case has become a classic in its own right.

Louis Vuitton stores at:

51 East 57th Street
New York, NY 10022
(212) 371-6111

Bal Harbour Shops
Bal Harbour, FL 33154
(305) 866-4470

LOUIS VUITTON
MALLETIER A PARIS

MAISON FONDÉE EN 1854

Paris, Nice and in the major cities of Europe, America and the Far East



At your service

The night butler's tale of feather pillows and broken shoelaces.

+ + +

Chicago's Tremont brings back the kind of service your grandfather might remember.

+ + +

A fresh cup of coffee, *The New York Times*, served by a man in a dinner jacket. At 6:30 am.

It's 6:30 in the morning in Chicago's Loop. Grey, wet and windy. Hurrying from a newsstand is a man in spotless formal evening clothes—black tie, white carnation, patent leather pumps. Who is he? Robert Dosie, night butler of the Tremont Hotel. His mission: supplying the guest in 1002 with the latest edition of *The New York Times*.

Mr. Dosie is on duty from 11:00 pm until 7:00 am. His job is to welcome



PIPING

you if you get in late, get you a train schedule, a plane reservation or a cab if you set out early. He can bring you a chocolate bar if you get a craving. Or a cup of hot chocolate at 2:00 am.

What Mr. Dosie does is what a very good friend does when you stay with him for a weekend.



RISE AND SHINED If you hate fiberfill pillows, he'll get you a feather one. Did you forget your razor? He has a supply. If you need your shoes

shined or your laundry done before morning, Mr. Dosie will do them for you. Every guest at the Tremont finds *The Chicago Tribune* delivered to his door. But if you also need *The New York Times*, Mr. Dosie will happily get you one hot off the plane.

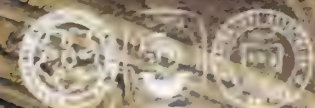
You may get coffee at 6:30 am at most good hotels. At the Tremont, you get it served up by Robert Dosie in his dinner jacket.

The Tremont

Home of Cricket's

100 East Chestnut, Chicago
(800) 621-8133 or (312) 751-1900

The Whitehall, Chicago
The Fairfax, Washington, D.C.



Schillay & Rehs, Inc.

305 East 63 Street, New York City 10021, (212) 355-5710

Chicago • Dallas • Los Angeles

America's largest importer to the trade of fine 18th, 19th and early 20th century original oil paintings.

STAIR

& COMPANY ESTABLISHED 1912



An Eighteenth Century English Mahogany Silver Table
with fine fret carving and having excellent patina.
Circa 1765.

Size: 34" wide $\times$ 21½" deep $\times$ 30" high (86.5 $\times$ 54.5 $\times$ 51 cms).

NEW YORK

120 MOUNT STREET
LONDON W1Y 5HB

Tel. 01-499 1784/1785

Cables: Chrisant London

LOS ANGELES



We purchase fine examples of eighteenth century English furniture and Chinese export porcelain.

CONNOISSEUR'S WORLD

MAJOR AUCTIONS THIS MONTH

ART NOUVEAU/ART DECO

APRIL 2, 1982

PHILLIPS

867 MADISON AVENUE

NEW YORK 10021

Highlights include two bronze figures: *The Star*, 1918, and *The Vine*, 1921, by Harriet Whitney Frishmuth (1880-1980); and a Tiffany leaded-glass and bronze peony-border floor lamp.



Above: A Tiffany woodbine table lamp of leaded glass and bronze. Diameter of shade: 16". To be sold at Phillips, New York, April 2, 1982.

INDIAN MINIATURES AND MANUSCRIPTS

MARCH 29, 1982

SOTHEBY'S

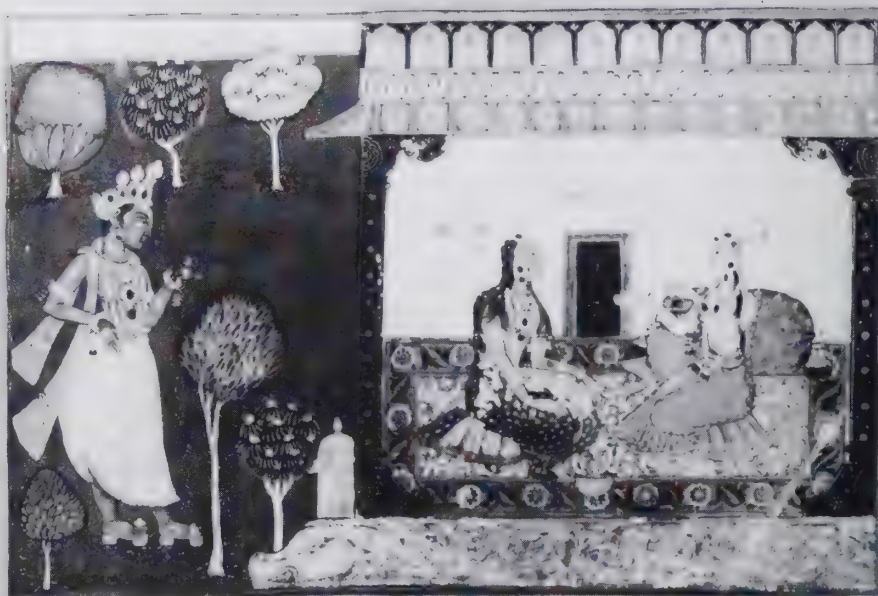
34-35 NEW BOND STREET

LONDON W1A 2AA

A sale of Indian miniatures, watercolors, and drawings will help celebrate the Festival of India (to be opened by Mrs. Gandhi on March 22, 1982). Among the highlights is a Pahari Indian miniature from the 17th-century court of Basohli, a small state in the Punjab Hills. The illustration depicts the Rasamanjari epic "The Posy of Delights," which tells of the amorous exploits of the god Krishna. Also in the sale are three albums of botanical drawings by artist Rungia Raju, ex-

रसमंजरी

००३



Pahari miniature depicting "The Posy of Delights"; estimate: \$30,000-\$40,000. To be sold at Sotheby's, London, March 29, 1982.

cuted for the governor of Madras, c. 1886. One album is entirely devoted to the hill flowers of the Nilgiri Hills, and the three works together are estimated at \$50,000-\$60,000.

DOLLS AND ACCESSORIES

MARCH 24, 1982

PHILLIPS

7 BLENHEIM STREET

LONDON W1Y 0AS

Among the features are unusual dolls by Jumeau, Gaultier, Kammer and Reinhardt, Simon and Halbig, Heubach, Kestner, and Armand Marseille, with prices ranging from about \$20 to \$24,000. Also included in the sale are a fine Jumeau smoking automaton in full working order, c. 1870, estimate \$4,000-\$5,000; a set of carved ivory miniature furniture, estimate \$160-\$200; and an accessorized late Victorian four-piece mahogany bedroom suite complete with half-tester bed with mattress, sheets, blanket, pillow, bolster, and patchwork quilt, bedside cupboard, dressing table, and wardrobe, estimate \$1,600-\$2,000.



Late Victorian four-piece mahogany bedroom suite, 72 cm. long x 42 cm. wide x 81 cm. high. To be sold at Phillips, London, March 24, 1982.

RUSSIAN WORKS OF ART

MARCH 10, 1982

SOTHEBY'S

1334 YORK AVENUE

NEW YORK 10021

Featured are five items from the *Forbes* magazine collection, all of which were created by the celebrated jeweler Carl Fabergé: a gold and trans-



Double agate photo frame, decorated with silver gilt swags and ribbons. To be sold at Sotheby's, New York, March 10, 1982.

lucent enamel frame; an enamel and silver gilt cornflower vase; a pair of Trefoil cuff links, each set with a single cabochon sapphire; and a lapis lazuli hatpin, adorned with a sapphire and pink pearl. Also offered is a group of Greek icons from the collection of Christos Bastis, a group of early (15th- to 17th-century) Russian icons, and other Fabergé and Russian enamels.

**MODERN BRITISH AND IRISH
PAINTINGS, DRAWINGS, AND
WATERCOLORS**

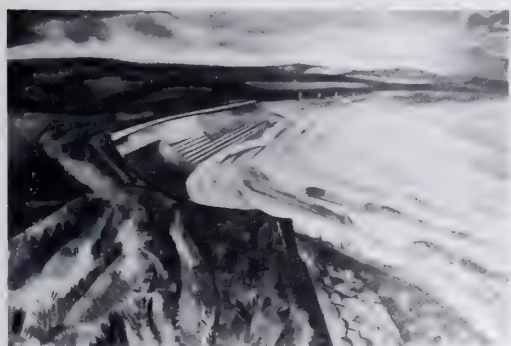
MARCH 12, 1982

CHRISTIE'S

8 KING STREET, ST. JAMES

LONDON SW1Y 6QT

One of the highlights of this important sale is *The Wall against the Sea*, by Paul Nash (1889-1946); estimate \$16,000-\$24,000.



Above: Paul Nash. The Wall against the Sea, 1922, oil on canvas, 24" x 35". To be sold at Christie's, London, March 12, 1982.



Sava Popovitch. Café. Estimate: \$5,400-\$7,200. To be sold at Phillips, London, March 29, 1982.

CONTINENTAL PAINTINGS

MARCH 29, 1982

PHILLIPS

7 BLENHEIM STREET

LONDON W1Y 0AS

Yugoslavian-born painter Sava Popovitch lived in England and was active in the decade following World War I as a member of the "London Group."

COLLECTIBLES II

MARCH 9-10, 1982

CHRISTIE'S EAST

219 EAST 67TH STREET

NEW YORK 10021

Among the items are 19th- and 20th-century costumes (including a gold lamé evening coat with gathered rose velvet collar, cuffs, and lining, c. 1920), fans, Oriental robes and textiles, samplers and quilts, dolls, toys, Royal Doulton and Hummel figures, folk art, and other collectibles.

19TH- AND 20TH-CENTURY PRINTS

MARCH 24-25, 1982

CHRISTIE'S

502 PARK AVENUE

NEW YORK 10022

The auction includes works by John Taylor Arms, Felix Buhot, Reginald Marsh, and Martin Lewis, as well as over 100 prints by Currier and Ives.

Currier and Ives, Publishers. The American National Game of Baseball, 1866, lithograph with hand coloring. To be sold at Christie's, New York, March 24, 1982.



CONNOISSEUR'S WORLD

THE BARBICAN CENTRE OPENS

ISABELLE ANSCOMBE

AFTERMATH: FRANCE, NEW IMAGES OF MAN, 1945–1954

MARCH 3–JUNE 20, 1982

BARBICAN CENTRE FOR ARTS AND CONFERENCES

**BARBICAN ART GALLERY
LONDON EC2**

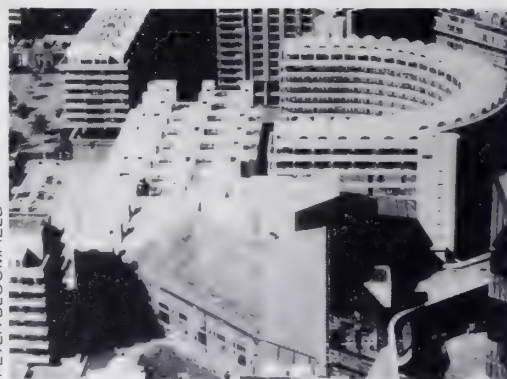
Shakespeare, Cromwell, and Defoe are among the evocative names given to the apartment houses that form London's vast new Barbican residential and cultural complex. Opening on March 3, 1982, the Barbican Centre was planned and financed by the Corporation of the City of London at a cost of about \$290 million. One aim was to redevelop and repopulate an area of London that had been severely damaged by bombing during World War II. Significantly, the definition of "a genuine residential neighborhood" included cultural activities centered around the Guildhall School of Music and Drama. It is thus appropriate that the opening exhibition at the Barbican Art Gallery, "Aftermath: New Images of Man," should present works depicting the horror of war and the renewed optimism of the early 1950s.

The Barbican complex is the largest center for arts and conferences in Western Europe. It consists of a concert hall, theaters, cinemas, a library, and restaurants, plus permanent London homes for the London Symphony Orchestra and the Royal Shakespeare Company. The art gallery will house paintings and other works belonging to the Corporation of the City of London, including fine Pre-Raphaelite paintings and a large studio collection of Fauvist works by Sir Matthew Smith (1879–1959). At first, it may seem inconsistent that an exhibition of French work should inaugurate the Barbican Gallery. Yet this incongruity actually breathes life into the center as a whole. Indeed, the gallery's policy is wide-ranging and international in appeal. The gallery is constructed on two levels: the lower section is a large open space leading to a Sculpture Court

Isabelle Anscombe is the author of Omega and After: Bloomsbury and the Decorative Arts, to be published by Thames and Hudson this month.



CENTRE GEORGES POMPIDOU, PARIS



PETER BLOOMFIELD

designed for the presentation of live performances; the upper part, divided into eight separate bays, is lit by both natural and artificial light.

"Aftermath" is based on a portion of last year's Pompidou Center exhibition "Paris-Paris, Créations en France, 1937–1957." It surveys the range of postwar French art with particular emphasis on the artists' political concerns. The first part, "Masters of the Older Generation," exhibits the work of such modern masters as Matisse, Picasso, and Chagall. The second section, "Aspects of Real-

Fernand Léger's Les Loisirs is among the provocative works in "Aftermath," the current show at the new Barbican Art Gallery (left).

ism," investigates the themes of torture, death, desertion, retribution, and survival after the Holocaust. The third part, "Primitivism and Art Brut," is dominated by the work of Jean Dubuffet and marks the beginning of the search for a "new culture." The last section, "The Frontiers of Identity," looks inward at man's own anxieties and emotions. It includes the later, violent work of Picabia, erotic drawings by the "theater-of-cruelty" playwright Antonin Artaud, and the abstract, absurdist images of De Staël.

"Aftermath" is accompanied by a show of contemporary Canadian tapestries, and in July an exhibition called "Aditi," encompassing Indian visual and performing arts, will coincide with the Festival of India. This event will make full use of the Barbican's Sculpture Court and test how London responds to yet another art gallery.

FIRST LESSON

BRONZE

HEIGHT 19"

WALNUT BASE 10" X 11"

EDITION OF 30

DELIVERY: APPROX. 6 WKS.



DALLAS ANDERSON

A T O U C H O F C L A S S

Sculpture, for me, is a celebration in the shaping of things and extends beyond the mechanics of mind and hand. Hopefully, I may share with others the things I enjoy through the forms which I create.

SCULPTOR OF FINE ART • DALLAS ANDERSON • 40 SOUTH 1300 EAST • PLEASANT GROVE, UT 84062 • (801) 785-3033



arenski

29-31 george street london w1h 5pf
tel. 01-486 0678

glass
paintings

fine antique furniture

bronzes
objets d'art



A FINE PAIR OF FRENCH ORMOLU MOUNTED MAHOGANY
CONSOLE DESSERTES IN THE STYLE OF LOUIS XVI

Inset with white marble tops, the friezes of bowed outline and fitted with central drawers applied with foliate scrolls, vine leaves and fruit centred by female masks, on fluted column supports united by marble undertiers with pierced gilt metal galleries and terminating in spirally turned sabots. C. 1880

Height: 34½" (88cm.) Width: 36½" (93cm.)



We offer major collections of
English formal and country furniture,
Oriental furniture, paintings,
porcelains, and accessories
on eight gallery floors
comfortably arranged
for your careful inspection.

New York's leading showcase for
the professional buyer of antiques.

Kentshire Galleries

UNITED STATES SILVER COMPANY

37 EAST 12TH STREET, NEW YORK, NEW YORK 10003

(212) 673-6644

Christie's Auction Calendar for March.

Park Avenue Galleries

502 Park Avenue

Fine Jewelry

Auction: March 2 and March 3

Books

Auction: March 11

American Paintings and Sculpture

Auction: March 12

U.S. Postal History

Auction: March 18 and March 19

Prints

Auction: March 24 and March 25

Christie's East Galleries

219 East 67th Street

Furniture, Paintings and Decorations

Auction: March 2

Christie's Collectibles I

Auction: March 6

Christie's Collectibles II

Auction: March 9

Victorian Furniture, Decorations and Oriental Rugs

Auction: March 16

Jewelry

Auction: March 18

Fine Oriental Works of Art

Auction: March 23 and March 24

Fine Old Master Paintings

Auction: March 26

American Furniture, Paintings , Prints and Decorations

Auction: March 30

For detailed information regarding sales
and viewing times, call Christie's Auction line
at 212/371-5438. For catalog information, please
call Sharon Landman at 212/578-4141.

Christie's



502 Park Avenue New York, N.Y. 10022

212 546-1000

CONNOISSEUR

MALLET

BY APPOINTMENT TO THE LATE QUEEN MARY



An extremely fine and important mid-18th century Chinese mirror picture enclosed in a very rare carved giltwood frame with owl cartouche, the frame formerly at Ditchley Park, Oxfordshire.
Height 43" Width 37"

DIDIER AARON, Inc.

32 EAST 67th STREET, NEW YORK, NY 10021
9002 MELROSE AVENUE, LOS ANGELES, CA. 90069
32, Av. RAYMOND POINCARÉ—75116 PARIS

TEL. (212) 988-5248
TEL. (213) 273-3037
TEL. 727 17 79



FURNITURE
PAINTINGS



ART OBJECTS
DECORATIONS

In London:

17th, 18th and 19th Century British Paintings



Joseph Mallord William Turner, R.A., *Off Rame Spit*, oil on canvas,
12 $\frac{1}{4}$ x 19 inches (31.1 x 48.3 cm), the property of the governing body of Rugby School.

Auction in London at Sotheby's New Bond Street Galleries: Wednesday, March 17 at 11 am.

Exhibition begins Wednesday, March 10.

The auction includes *Sunset at Sea After a Storm* by Francis Danby, A.R.A., *The Evening Star* by Samuel Palmer, *View on the Dee With Anglers* by Richard Wilson, R.A., and an important group of sporting paintings by George Stubbs, A.R.A., Ben Marshall, John Ferneley, Sr., and John Frederick Herring, Sr.

Illustrated catalogues available at our North American galleries and by mail for \$17. Please order by title of sale and send payment to: Sotheby's, Dept. CON, P.O. Box 5083, FDR Station, New York, N.Y. 10150.

Catalogues also available at our London galleries, Sotheby Parke Bernet & Co., 34-35 New Bond Street, London W1A 2AA.

Inquiries: In New York, Marjorie Crodelle, (212) 472-8400. In London, Andrew Festing or David Moore-Gwyn, (01) 493-8080.

SOTHEBY'S
London 1711

ARMITAGE

Dealers in Antique Silver



A fine pair of George I cups and covers
by Niccolaus Clausen, London 1719.
Royal Arms and supporters of George I.

JAMES M. HANSEN

SANTA BARBARA

JAMES M. HANSEN 27 E. DE LA GUERRA / SANTA BARBARA, CALIFORNIA 93101 (805) 963-6827



A superb pair of serpentine Collector's Cabinets of rosewood and satinwood in the French manner, retaining their original ormolu handles. English, circa 1775. Height only 44-1/2 inches.



Very rare example of a
Russian chandelier, Circa 1790.
Bottle shaft in turquoise
opaline. Height 45" x Width 35"

NESLE

ANTIQUES •
LIGHTING FIXTURES • DECORATIONS

151 East 57th Street New York N.Y. 10022 Plaza 5-0515

CHICAGO	DALLAS/HOUSTON	DENVER	MIAMI	SAN FRANCISCO
R. J. Randolph	John Edward Hughes	Shears & Window	Donghia, Inc.	Shears & Window

"In Toronto" Fine Paintings by recorded artists



"Lane to the Farm"
James E. Meadows
1828 — 1888

Canvas size — 30" x 50" — cm 76 x 127
Outside frame — 36½" x 56½" — cm 93 x 144

Abby Altson, Constant Artz, N. H. J. Baird, E. C. Barnes, Chas. Baxter, E. P. Berne-Bellecour, Maurice Bompert, C. Bouter, A. de Breanski, Edgar Bundy, J. Chelminski, Ivan Choultsse, Vincent Clare, Philip Connard, R. A., Benjamin Constant, Pierre O. J. Coomans, T. S. Cooper, Auguste Daini, Henry Dawson, G. J. Delfgaauw, R. Desverraux, Wm. Dommerson, Dietz Edzard, E. Eichinger, Otto Eichinger, Otto Erdman, Paraj S. Fabijanski, Harry Fidler, Edouard Frere, Edouard Garrido, H. Goldthwaite, F. Goodall, A. M. Gorter, R. A., Paul Grolleron, G. de Hagemann, Georges Haquette, W. Hendriks, J. J. Henner, G. A. Holmes, Bernard de Hoog, Paul Hugues, David James, W. G. F. Jansen, Wm. Lee-Hankey, Henry Lerolle, A. A. Lesrel, C. S. Lidderdale, J. C. Maggs, Constantin Makovsky, E. van Marcke, J. E. Meadows, Hans van Meegreren, Frans Moormans, M. Moretti, Charles L. L. Muller, C. M. Padday, H. H. Parker, Ernest Parton, J. Passmore, David Payne, James Peel, F. Roybet, Philip Sadee, J. Sanderson-Wells, Paul Schaan, Henry Schafer, Wm. Shayer, J. B. Smith, H. Hughes Stanton, C. Stoiloff, J. Thors, W. H. Van der Nat, E. Walbourne, Robert Watson, Alfred C. Weber, Jose Weiss, Maurice Wilks and Florent Willems.

FREDERICK THOM GALLERIES

194 Bloor Street West
(just west of Park Plaza Hotel)
Toronto M5S 1T8, Canada
Telephone: 416-921 5322
Area code: 416

JOHN SINGER SARGENT

(1856-1925)



Coe Kerr Gallery is compiling a
and watercolors by John Singer Sargent.
We would appreciate any information
on paintings held in public and private
collections. Confidentiality will be
observed at the owners request.

Girl in a Pink Dress Reading, 1912

Watercolor on paper, 11 1/2 x 15 1/2 inches

Exhibited

"Exhibition of Works by the late John
Singer Sargent, R.A.," Winter Exhibition,
Royal Academy, London, 1926

"Exhibition of Works by John Singer
Sargent, R.A.," City Museum and Art
Gallery, Birmingham, 1964
(catalogue #77)

"John Singer Sargent and the Edwardian
Age," Leeds Art Galleries at Lortherton
Hall, Leeds, 1979. National Portrait
Gallery, London, 1979. Detroit Institute of
Arts, 1979. catalogue #97 reproduced
p. 107

Specializing in 19th & 20th Century American Art

COE KERR GALLERY

49 East 82 Street New York 10028 212-628-1340

American Western Art in Peking China Limited Edition Portfolio

Artists in Portfolio:

Toni Arnett
Ron Barsano
James Bonen
Chen Chi
Dane Clark
Robert Daughters
Michael Desatnick
Fred Fellows
Gerald Fritzler
Walt Gonske
Wilson Hurley



150 Sin 24 inches x 36 inches \$3,500.00

Artists in Portfolio:

Gary Niblett
Bill Owen
William Reese
Ken Riley
Richard Schmidt
Gordon Snidow
Don Stivens
Donald Tague
Howard Terpning
Dee Toscano
William Whitaker

Art knows no borders. Neither the manmade boundaries of nations, nor the natural separation of men's minds can prevent the message of art from striking a sympathetic chord in our common humanity.

It is our privilege to bring together this cultural exhibition from the People's Republic of China, in a limited edition portfolio. Twenty-two artists were selected from the exhibition to represent the United States. Bound in leather and finished in a natural grey cloth, this unique portfolio will not last long.

Morgan Galleries
6266 Hwy 290 W.
Austin, TX 78735
512-892-0946

Driscoll Galleries
555 17th St.
Fairmont Pavillion
Denver, CO 80202
303-623-5520

Wednesday, April 21 at 7 p.m.

**Old Master, 19th- and 20th-Century
European and American Paintings,**

All sales can be previewed four days preceding Wednesday auction date.



PETER KRAEMER (German 1857-1941)
"The Gambling Table"
Signed *P. Kraemer* and inscribed *München (ul)*
Oil on panel 7 1/8 x 6 inches

Also including works by: John George Brown, Jules Cheret, Karl Pierre Daubigny, George Henry Hall, James Hamilton, Lowell Birge Harrison, George Inness, David Johnson, Hermann Kern, Henri Lebasque, Andrew Melrose, Alfred J. Munnings, Enoch Wood Perry, John Frederick Peto, Ogden M. Pleissner, Pio Ricci, Leon Richet, Theodore Rousseau, Allen Tucker, John Henry Twachtman, Louis Valtat, Wilhelm Velten, Frederick Judd Waugh and Robert Wood.

Catalogues available the end of March. \$10 at gallery, \$11 by mail (\$16 over-seas).
For subscription information, please contact Louisa Woodville at (212) 427-2730.

William Doyle
GALLERIES

175 East 87th Street, New York, New York 10028 • Telephone (212) 427-2730

William Doyle Galleries standard conditions of sale apply. All items are sold as seen. The Buyer assumes all risk of loss. The Buyer is responsible for the payment of the purchase price.

FREDERICK P. VICTORIA & SON, INC.



A rare, small 18th century Louis XV
gilt bronze bracket clock, the quarter
repeating movement and dial signed
Berton a Paris. 21" high.

110 East 57th Street
New York, NY 10022
212 687 7000

FINE FRENCH AND ENGLISH FURNITURE
French, English, and Oriental Objets d'Art—
Handcrafted, Facsimile Reproductions.

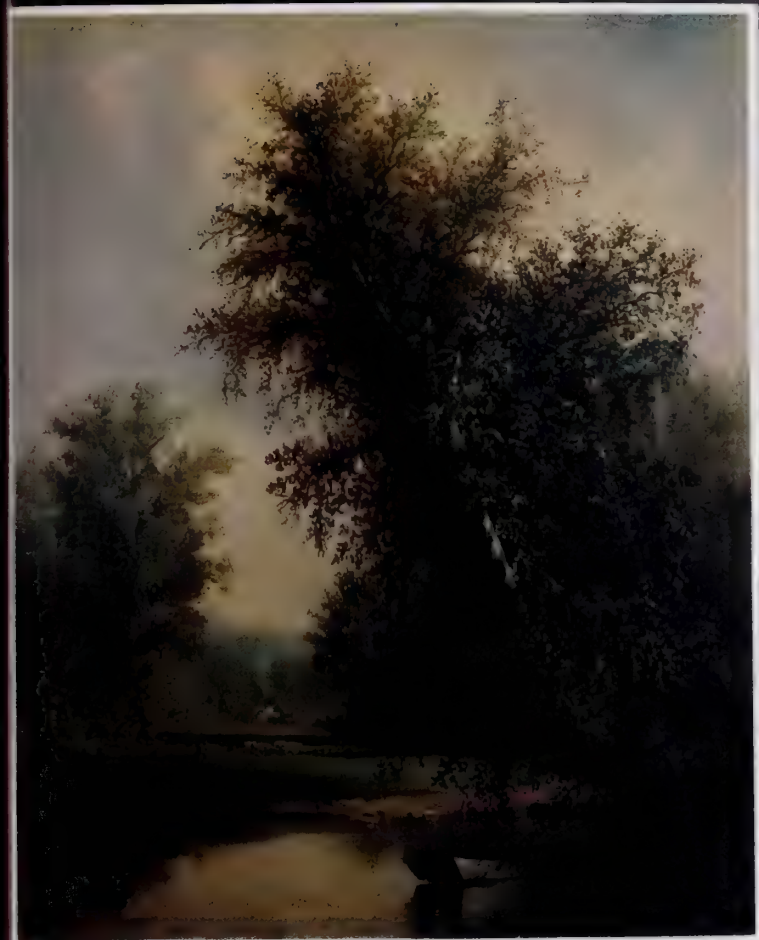
Member of the Art
and Antiques Dealers
League of America

MORGAN GALLERIES Inc.

6266 Hwy 290 W.

Austin, TX 78735

512-892-0946 - 288-3062



Thomas Bigelow Craig (1849-1924) Oil,
28½ inches × 35½ inches,
signed (L.L.), dated 1874.



Gary Niblett, C.A., "Winter Hunt," Oil, 24 inches x 36 inches.



18th Century Tilt-Top Queen Anne tables and chairs.

We are interested in the purchase or
consignment of fine art.

Also selected works
by the following artists:

Frank Tenney Johnson

George Phippen

Eric Sloan

G. Goodacre

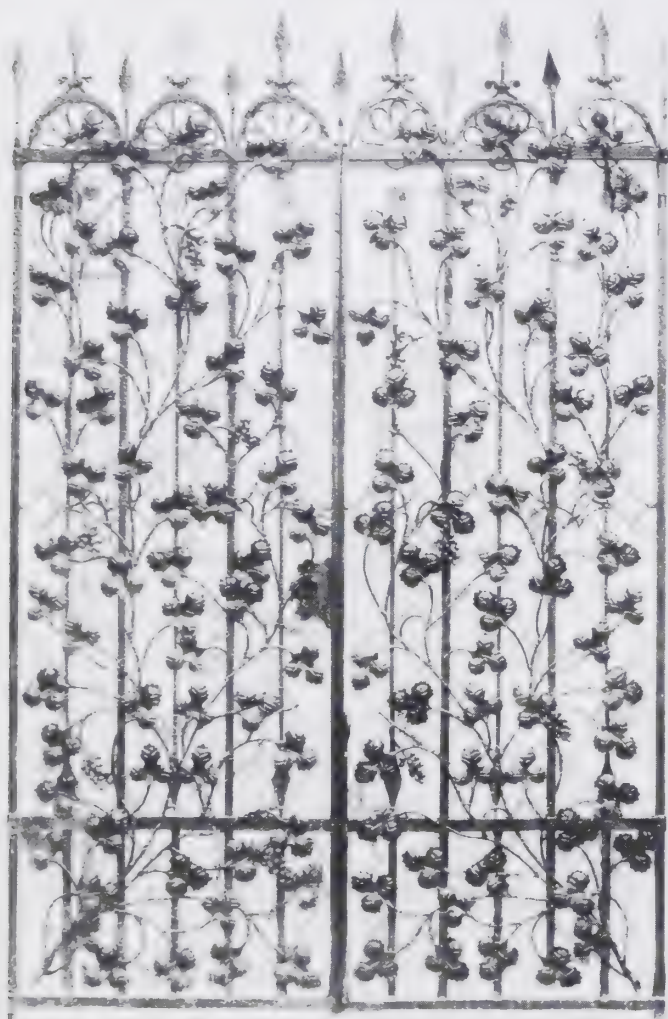
H.W. Dunton

J.H. Sharp

T. Crowther & Son Limited

282 NORTH END ROAD, FULHAM SW6 1NH. TEL: 01-385-4375/7. TELEGRAMS & CABLES: ANTIQUITY LDN.

We are especially interested in purchasing fine pieces of 18th century furniture, bronzes, wood and marble chimney pieces, grates, fenders and fire irons, oak and pine panelling and garden ornaments to supplement the extensive stock already available from our showrooms.



A pair of Regency
period Wrought Iron
'Grapevine' Gates.
Height 8' 3"
Width 5' 5"



An Antique Carved Stone
Wellhead.
Overall Height
6' 9" x 3' 0" square.
Base 3' 6" square.



An Antique Carved Statuary Marble Garden Seat.
Length 6' 3"
Height 4' 0"
Depth 1' 8"

Christie's



London

Tuesday, 16 March at 10.30 a.m.

Important Art Nouveau and Art Déco



Part of a suite of furniture by Carlo Bugatti.

Illustrated catalogue available from the addresses below.

All sales subject to the conditions printed in the catalogues

CHRISTIE'S 8 King Street, St. James's, London, SW1Y 6QT

Tel: (01) 839 9060

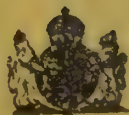
Telex: 916429

Cables: Christiart, London, SW1

New York: 502 Park Avenue, New York, 10022. Tel: 212/546-1000; Cable: Chriswoods New York,
International Telex: New York 620721; Domestic Telex: New York 710-5812325
Christie's East: 219 East 67th Street, New York 10021. Tel: 212-570-4141



By Appointment
to H.M. Queen Elizabeth II
Jewellers



By Appointment
to H.M. Queen Elizabeth
The Queen Mother
Jewellers



By Appointment
to H.R.H. The Prince of Wales
Jewellers

Wartski

ESTABLISHED 1865

14 GRAFTON STREET, LONDON W1

TELEPHONE: 493 1141/2/3

SOME OBJECTS AT THE BURLINGTON HOUSE FAIR



An enameled gold-mounted rock crystal jar in the Italian Renaissance taste by Fabergé. 6.7cm high.



A gold scent flacon in the form of a pilgrim bottle enamel-painted in the manner of the brothers Huaud. Ger late 17th century. 5.7cm.



A carved striated agate chimpanzee with demantoid garnet eyes by Fabergé. 5.4cm. This carving and the piglets shown below are illustrated in colour (Plate XXXVII) in "The Art of Carl Fabergé" by A. Kenneth Snowman. Faber.



A chased matt gold box set with a moonstone, a cabochon ruby and rose diamonds by Fabergé. 3.2cm.



A gold-mounted agate swivel fob, with rubies, carved en camée with grotesque masks. Probably Dresden C.1740. Overall height 4.60cm.



A two-coloured gold brooch in the form of a violin. Paris C.1885. 5cm. Fitted in the original Albert Chaise case.



An emerald and diamond-set gold brooch. English, C.1850 2.6cm.



A group of slumbering piglets carved from pink chalcedonies by Fabergé. 4.7cm. long.



Established 1893

MacConnal-Mason



Signed

Gondolas on a Venetian Canal
by
Rubens Santoro

15½" x 11"

Colour prints available of a selection of Venetian paintings

14 Duke Street
St. James's
London SW1Y 6DB
Tel: 01-839 7693

Cables: MacMason, London

15 Burlington Arcade
Piccadilly
London W1V 9AB
Tel: 01-499 6991



Fine Art Auctioneers & Valuers since 1796

Recently sold at Phillips

OLD MASTER PAINTINGS

WATERCOLOURS AND DRAWINGS



Dante Gabriel Rossetti *La Pia de Tolomei*:
a Study Sold for £27,000

19th AND 20th CENTURY CONTINENTAL PAINTINGS



Johann Wilhelm Preyer
A Still Life
Sold for £9,800



The Master of the Groote Adoration
The Virgin and Child Enthroned
Sold for £25,000

MODERN BRITISH PAINTINGS



Anne Redpath
A Jug of Spring Flowers
Sold for £5,800

ENGLISH PAINTINGS



Edward William Cooke
Beaching a Dutch Pink at Scheveningen
Sold for £28,000

PRINTS



Pablo Picasso
Grande Nu de Femme
Sold for £3,800

Pictures are now being accepted for
Specialised Sales throughout the remainder of 1982. For further details
please contact the relevant specialists.

Fine Old Master Paintings Brian Koetser
Fine English Paintings Nicholas Wadham
Fine Victorian Paintings Nicholas Wadham
Watercolours and Drawings Lowell Libson assisted by Marc Jordan
Oil Paintings Marcus Halliwell assisted by Martin Gallon
Modern British Paintings and Sculpture James James-Crook
Fine 19th and 20th Century Continental Paintings Deborah Potts
Prints Mrs Elizabeth Harvey-Lee

Phillips, 7 Blenheim Street, New Bond Street, London W1Y 0AS
Telephone 01-629 6602

Joaquin Sorolla y Bastida

(1863–1925)



Triste Herencia, 1906, oil on board, 11 $\frac{3}{4}$ x 15 $\frac{3}{8}$ inches

Hirschl & Adler
GALLERIES INC

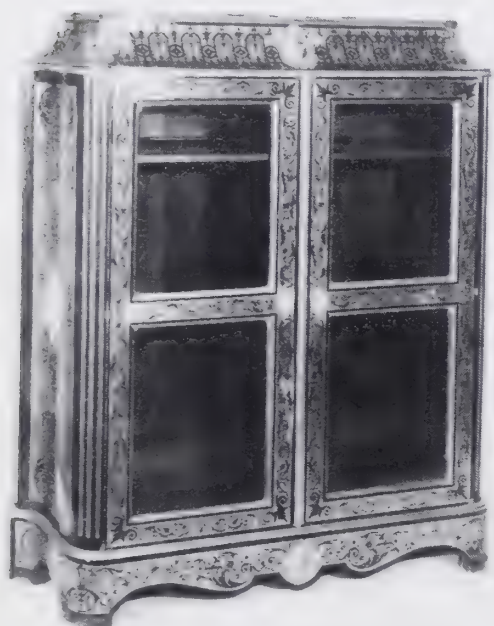
21 East 70th Street, New York 10021 • (212) 535-8810
Tuesday-Friday: 9:30 to 5:30, Saturday: 9:30 to 5

Phillips in Scotland

EDINBURGH

Friday 26th March at 11a.m.

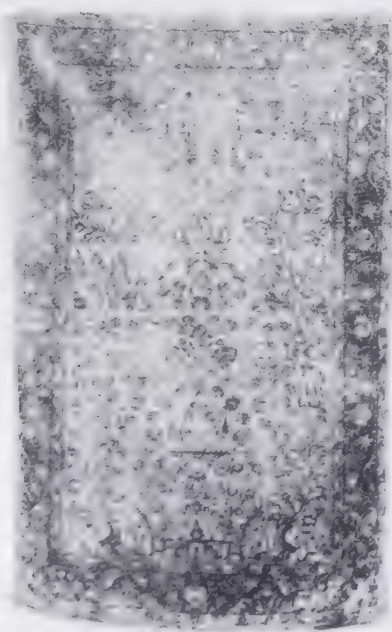
**FINE ENGLISH AND CONTINENTAL FURNITURE,
ORIENTAL RUGS, CLOCKS, WATCHES AND WORKS OF ART**



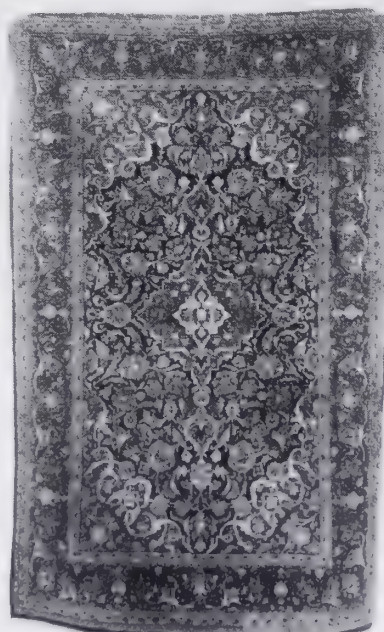
A 19th century French bibliotheque



A Louis XIV contre—partie bouille bureau mazarin



One of a pair of silk
Persian tree of life rugs



One of a pair of
Kashan tree of life rugs

Viewing: Wednesday 24th March, Thursday 25th March, 9a.m. -4.30p.m. and morning of sale.

Colour illustrated catalogue £2.50 by post

For further information please contact Paul Roberts or Stephanie Donaldson—031-225 2266

Phillips in Scotland, 65 George Street, Edinburgh EH2 2JL Tel: 031-225 2266

Phillips in Scotland

EDINBURGH



HEINRICH BRELING signed and dated 1890
oil on panel 24cm x 18cm

Friday 2nd April at 11a.m.

FINE OIL PAINTINGS

*Viewing: Wednesday March 31st, Thursday April 1st 9a.m.-5p.m.
and morning of sale*

Illustrated catalogue £1.75 by post

*For further information please contact Nick Curnow
031-225-2266*

Friday 9th April at 11a.m.

**ORIENTAL CERAMICS
AND WORKS OF ART**



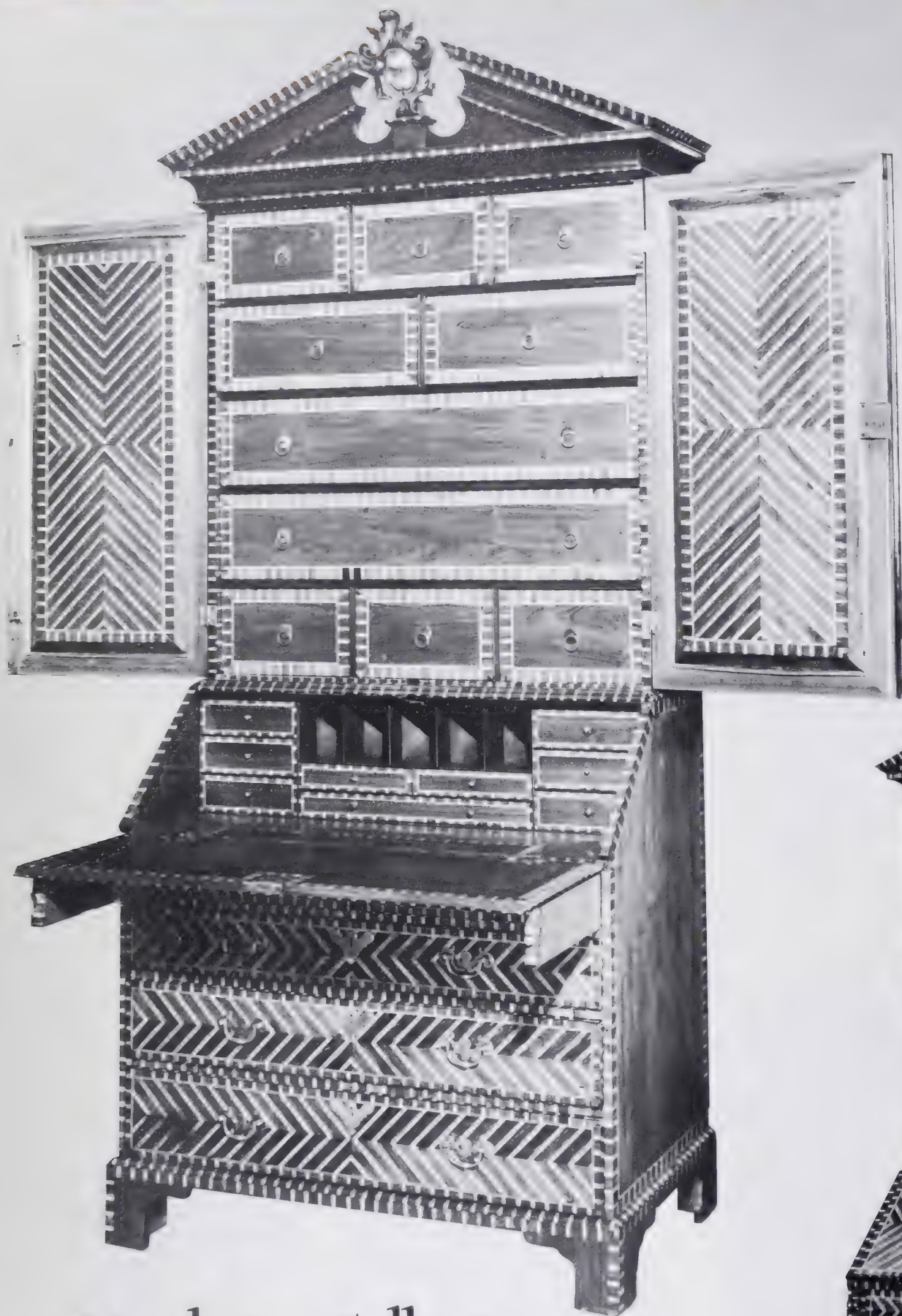
*Fine pair of Japanese bronze deer,
late 14th century and 73cm high*

Viewing: Wednesday April 7th, Thursday April 8th 9.30a.m.-4.30p.m. and morning of sale

Illustrated catalogue £1.25 by post

For further information please contact Caroline Currie 031-225-2266

Phillips in Scotland, 65 George Street, Edinburgh EH2 2JL Tel: 031-225-2266



From our Dallas Gallery

A rare and important George Sandeman wood secretaire believed to have been made by George Sandeman (1724-1800) similar to one supplied by him to Blair Castle in 1755. Illustrated, *Chippendale Furniture* by Antony Coleridge, plate 40 and *Directory of Historic Cabinet Woods* by F. Louis Hinckley, page 6.



Manheim Galleries

Established 1919

409 Royal St., New Orleans, 504-568-1901
2520 Fairmount Ave., Dallas, 214-742-2364
320 Decorative Center, Dallas, 214-742-2364.
(This Gallery for the Trade Only)

The largest and most comprehensive collection of antique English, Continental and Oriental Furnishings, Porcelains, Paintings, Silver and Jade in Dallas and New Orleans

Also Agents for Boehm Birds.



A. D. C. Heritage



FINE ANTIQUE SILVER AND OLD SHEFFIELD PLATE

The Knightsbridge Pavilion
112 Brompton Road
London SW3
01-581 4049

Fully Illustrated Catalogue Available: £5



A rare George III silver five piece Tea and Coffee Service
by Edward Farrell, London 1818/1819. Weight 321ozs.
Farrell's work exemplifies the extravaganza of late Regency Rococo revival,
often based on Dutch peasant scenes in the style of Teniers.



FRANK CARO

CHINESE ART



PORCELAIN VASE
K'ang Hsi Reign (1662-1722)

41 EAST 57TH STREET, NEW YORK, N.Y. 10022 • (212) PL 3-2166

Important American Art

FENN

GALLERIES LTD.

1075 Paseo de Peralta
Santa Fe, New Mexico 87501

505/982-4631

DIEGO RIVERA 1886-1957

Exhibited, National Museum, Mexico City

RETRATO DE SEÑORA EVANGELINA 76" x 47" OIL



Silver
by Paul de Lamerie

ake basket 15 inches in length,
date George II, 1750. Engraved
with contemporary armorials.



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
GOLDSMITHS & CROWN JEWELLERS
GARRARD & CO LTD, LONDON

GARRARD
The Crown
Jewellers

112 REGENT STREET LONDON W1A 2JJ TELEPHONE: 01-734 7020



**AB STOCKHOLMS
AUKTIONSVERK**

Established 1674

Sale 20th-23rd April 1982



Ormolu by Pierre-Philippe Thomire
(1751-1843), signed.

Furniture, Paintings, Silver, Jewellery, Carpets, Ceramics, Glass, Arms & Armour, Sculpture

**AB STOCKHOLMS
AUKTIONSVERK**

Jakobsgatan 10, Box 16256, S-103 25 Stockholm
Tel. 08/142440, Sweden

W.R. Harvey & Co (Antiques) Ltd

Member British Antique Dealers Association

Fine Eighteenth and Early Nineteenth Century
Furniture and Works of Art

67-70 CHALK FARM ROAD · LONDON NW1 01-485 1504 01-267 2767



A very fine Sheraton period satinwood lady's Tambour Top Bonheur du Jour. In entirely original condition, it has a well fitted drawer beneath the leather lined writing surface. Ca 1790. Height 4ft. 3 ins., Width 2ft. 6 ins., Depth 1ft. 11 ins.



Exhibiting at the Chelsea Spring Antiques Fair, 9th-20th March and
The British International Antiques Dealers Fair, Birmingham 28th April-1st May

JEREMY LTD.

255 KING'S ROAD, CHELSEA, LONDON, S.W.3

Telephone: 01-352 0644
01-352 3127

Cables: JEREMIQUE, LONDON, S.W.3

OPEN ALL DAY SATURDAY

Members of The British Antique Dealers' Association Ltd.

FINEST ENGLISH AND FRENCH FURNITURE



English: second quarter of the 18th century.
An exceptionally rare George II period Armchair of unusual design being carried out in faded mahogany and having a cartouche shaped showwood back, oval seat, the legs being joined by a superbly carved cross stretcher, having a Water Leaf in the centre, the chair covered in Contemporary Needlework.

Dimensions: Max Height: (of back): 34½in: 88cms: (of seat): 14in: 36cms. Max. Width of seat: 23in: 59cms. Max. Depth of seat: 16in: 41cms.



Basically, Izannah is 'just plain folk'

As in folk art. She is an Izannah Walker oil painted cloth doll circa 1875 and is a superb example of American Primitive Art. This particular doll was given to Persis Novell Follet of Central Falls, Rhode Island sometime after her birth in 1887. Until Persis' husband offered her to Theriault's in 1981 she had never left her original family. When you're entrusted with a doll of such great sentimental value, you must be doing something right.

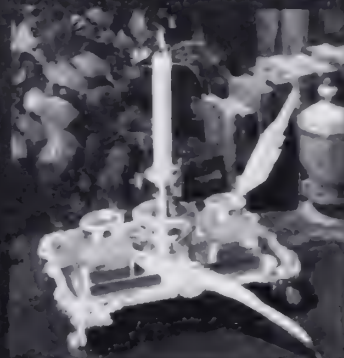
The family knew Theriault's would pass this little Izannah Walker on to an equally caring family. And we did. Many serious collectors, and people who simply have held on to mementoes of their childhood, have come to us when they finally decide to sell their dolls. Sometimes it's a painful decision to arrive at and dealing with a firm of high integrity can ease the situation greatly. We understand that besides a financial value, antique dolls have an inestimable sentimental value. They're not just a mathematical figure on a contract to us. We clean, dress, photograph and research them in a manner befitting a valuable piece of fine art. Which we think they are. At our noted auctions, we present them to a buying public that will care about them as much as their original families. If you're considering selling all or part of your collection, call us. We can assure you of the right atmosphere and the right market for your family treasures.

THERIAULT'S
the dollmasters

Box 151, Annapolis, MD 21404, (301) 269-0680

Find out for yourself why we are considered 'the dollmasters' by sampling one of our beautiful auction catalogues. We'll choose one for you and send it for \$8 (regularly \$14). Write to us, or credit card holders can call us toll free 1-800-638-0422.

A Heritage of Hospitality



Spend a "day in the country" viewing a treasury of English antique furniture, silver and decorative accessories. The Wakefield-Scearce collection is housed under one historic roof with the unique Shops of Science Hill and the charming dining room of the Science Hill Inn. Your day in this timeless setting is one not soon forgotten. Because of its elegance, its beauty and the kind of hospitality the South has perfected. Whether you are a casual visitor or a connoisseur, we anticipate your visit with pleasure.

Catalogue — \$5.00

HISTORIC SCIENCE HILL C
SHELBYVILLE, KENTUCKY 40065
502-633-4382

DIRECT IMPORTERS OF BRITISH ANTIQUE
FURNITURE, SILVER, OLD SHEFFIELD AND
DECORATIVE ACCESSORIES.

Member of the Art and Antique Dealers League
of America, Inc.



Wakefield-Scearce
Galleries
Incorporated



Sloan's

Washington's Fine Arts Auctioneers Since 1853

EXHIBITION

Fri., March 19 through Mon., March 22
Daily incl. Sun. 10 a.m. to 6 p.m.
(Admission \$1 Benefit The Corcoran
School of Art)

SALE

Fri., March 26 through Sun., March 28
Daily 10 a.m.
(Catalogue Admits Two to Sale)

Free Illustrated Brochure March 8

Illustrated Catalogue with Estimates \$15
By U.S. Mail \$20

10% BUYER'S PREMIUM
ADDED TO HAMMER PRICE

ESTATE AUCTION

MARCH 26-28, 1982

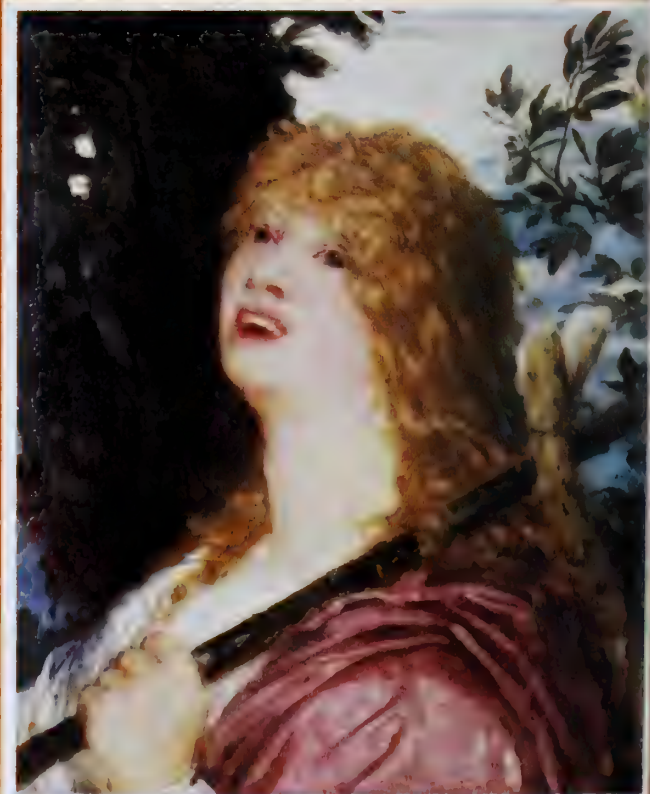
Fine 18th and 19th century American and European
works of art, furniture and decorations.



Jean Baptiste Greuze (Fr., 1725-1805). *La Malediction Paternale*. Signed. Brush and gray wash drawing. 19 1/8" x 24 1/8" (59 cm x 62.5 cm). Ex coll.: Lester Avnet; Rene Fribourg. Ref: E. Munhall, Greuze, Wadsworth Atheneum.



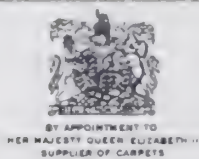
Lemire (called Charles Gabriel Sauvage, Fr., 1741-1827). *Love Binding the Wounds of War*. Marble. H: 32" (81 cm). On contemporary French faux marble pedestal.



Arnold Böcklin (Swiss 1827-1901). *Huntress*. Signed. Oil on canvas. 19" x 23 1/4" (48.5 cm x 59 cm).

C. G. SLOAN & COMPANY, INC.

RARE AND DECORATIVE CARPETS
RUGS AND TAPESTRIES



C. John.
(RARE RUGS) LTD

70 SOUTH AUDLEY STREET
MAYFAIR
LONDON W1Y 5EE

Telephone
01-493 5288



A delightful French Aubusson Carpet in pastel colourings.
11ft 3in x 17ft 6in (340cm x 544cm). Circa 1850

THE MAP HOUSE

OF LONDON

(established 1907)



Lithograph of Baltimore, by Louis le Breton, partially printed in colour, with additional original hand-colouring, published in Paris c. 1840 by Wild, and printed by Auguste Bry. This rare view is a French version of the Bartlett/Fisher engraving issued in London. Le Breton, a Parisian marine painter, added several ships to his scene, including a steamboat flying an American flag.

54 Beauchamp Place · Knightsbridge · London SW3 1NY
Telephone 01-589 4325 or 9821

Antique Maps · Atlases · Engravings · Globes

EARLY GEORGE III SILVER



An early GEORGE III SUGAR BOX AND TEA CADDY of fine quality, made in London in 1762 by EMICK ROMER. The mahogany case is of a later date. The sugar box and caddy weigh 19.25 ozs and measure 5 1/4" high.

EMICK ROMER was a Norwegian who served his apprenticeship in that country and came to England around 1760

Our London and New York collections feature antique silver of the highest quality and always include exceptional and rare pieces of interest to the serious collector.

Our collection of Old Sheffield Plate is also one of the largest in the country.



S.J. SHRUBSOLE

LONDON 43 MUSEUM STREET
Member of the British Antique Dealers' Association

NEW YORK 104 EAST 57th STREET NEW YORK 10022 TEL 0101-212-75-38920
Member of the National Antique and Art Dealers' Association of America



The Ultimate

Howard Chandler Christy
Beverly Wilshire Hotel
 IN THE HEART OF LOS ANGELES

Wilshire Boulevard at Rodeo Drive
 Beverly Hills, Calif. 90212
 (213) 275-4282
 800 421-4354: In California 800 282-4804

Preferred Hotels Worldwide
 HRI The Leading Hotels of the World

Mayorcas Ltd.

Member of the BADA Ltd.



Excellent English Stumpwork Picture of Charles II period c. 1660 showing Faith, Hope and Charity within a central oval medallion, the outer field of flowerheads, attendant ladies, insects, animals etc. on ivory satin: measuring 16" x 12½" (41cms x 55 cms): framed and glazed

38 Jermyn Street, St. James's, London SW1. Telephone 01-629 4195

Delomosne & Son Ltd



A superb vase of Pilkington's Royal Lancastrian lustre pottery, painted by W. S. Mycock in tones of aubergine and blue with petrol-blue iridescence on the lower part, dated 1923.
Height 8½ inches.

*Exhibiting at the Burlington House Fair
12th - 21st March*



4 Campden Hill Road,
Kensington High Street,

W8 7DU

01-937 1804

CLIFFORD WRIGHT

Antiques and Works of Art

PERIOD MIRRORS

GILT FURNITURE



A George II Gesso Mirror C. 1730

*A George II Gesso Table retaining
the original gilding with marble top.
C. 1730.*

WINFIELD WINSOR ANTIQUES



Winfield Winsor Antiques

Pair of rare Imari chargers in Delft style, circa 1700. 56.5 cm. (22 1/4 in.) diameter.

458 Jackson Street, San Francisco 94111
Telephone (415) 362-0613

ROBERT DOMERGUE & COMPANY



Robert Domergue & Company

Small Louis XV pine buffet à deux corps,
Northeastern France, circa 1750. 222.6 cm.
(88 in.) high, 118.9 cm (47 in.) wide, 59.5 cm
(23 1/2 in.) deep

360 Jackson Street, San Francisco 94133
Telephone (415) 781-4034

SAN FRANCISCO ANTIQUE DEALERS



JACKSON SQUARE



Therien & Co.

Pair of Continental burr walnut armchairs, the backs with relief carved decoration, the legs of cabriole shape terminating in ball and claw feet, 18th century. 65.8 cm. (26 in.) wide, 50.6 cm. (20 in.) deep.

811 Montgomery Street, San Francisco 94133
Telephone (415) 781-6991

VALUATIONS

TEMPLE
WILLIAMS
ANTIQUES

WORKS OF ART

MEMBERS OF THE BRITISH ANTIQUE DEALERS ASSOCIATION



A very fine Sheraton roll top
secretaire library bookcase in mahogany
immaculate condition and colour, cross-banded in rosewood, cantilever action.

7ft. 2ins. wide 8ft. 6ins. high 1ft. 9½ins. deep at ends.

To be exhibited at THE BURLINGTON HOUSE FAIR 12th-21st March 1982

Correspondence only to 34, Abingdon Road, Kensington, London W8 6AS. Telephone 01-937 4677.



BY APPOINTMENT
TO H.M. THE QUEEN
GOLDSMITHS SILVERSMITHS & JEWELLERS
ASPREY & COMPANY LTD. LONDON

Asprey



BY APPOINTMENT TO
H.M. QUEEN ELIZABETH THE QUEEN MOTHER
JEWELLERS
ASPREY & COMPANY LTD. LONDON



A James II silver-gilt porringer and cover, maker's mark I.S., London 1683.
height 17 cm, weight 610 g. Engraved with the arms of Corbett.

ASPREY & COMPANY LIMITED, 106-108 NEW BOND STREET, LONDON W1Y 0AR TEL: 01-493 6767
alternative entrance at 22 Albemarle Street, London W1

Telegrams: Culleus Lond

Telex 25110



Nicolaes Eliasz called Pickenoy
(c. 1590 – Amsterdam – 1653)
oval – on copper – 27.3×23 cm

Johnny Van Haeften

13 Duke Street, St James's, London SW1Y 6DB
Telephone (01-) 930 3062

BY APPOINTMENT
ANTIQUE DEALER
TO THE LATE
QUEEN MARY



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
SECOND



James I silver gilt cup and cover, maker I.K.
(see Jackson, page 111) London, 1610.
Height: 15.25 inches Weight: 30.65 ounces
From our collection of
XVIIth century English silver.

Exhibiting at the Burlington Fine Art &
Antique Dealers' Fair, 12th-21st March, 1982.

*Rare English
and Continental Silver.
Miniatures, Antique Jewels,
Fine Snuff-Boxes*

139 New Bond Street, London, W.1 A 3 DL

John Phillips, Proprietor, London and Division.



Jayne Spurr Galleries

18th Century English and French Porcelain of Superb Quality

201 North Fairfax Street

Alexandria, Virginia 22314

Phone: (703) 548-6262



Staffordshire saltglaze creamboat, teapot and cover. Two of the rare examples of the imaginative work of the Staffordshire modeler William Greatbatch. The mold for this teapot is in the museum at Etruria and has been pictured by Charles F. C. Luxmoore in his book *English Saltglaze Earthenware*. These two pieces are molded and painted with many of the animals, birds, and sights that met the eye of an observant countryman in the 18th century English countryside. About 1764.

Thomas Hart Benton (1889-1975)



Mountain Hay

Oil on linen mounted on panel

18¾ x 26¾ inches

Signed and dated (lower right):

Benton 63-64

Literature: Baigell,

Thomas Hart Benton,

reprod. plate 208

Provenance: Winston Churchill

Memorial Library, Fulton, Missouri

Berry-Hill Galleries, Inc. Cables BERRYHILL NEW YORK
743 Fifth Avenue, at 57th Street, New York 10022 • (212) 371-6777

Member of the Art Dealers Association of America, Inc.

Member of the National Antique and Art Dealers Association of America, Inc.



A LA VIEILLE RUSSIE

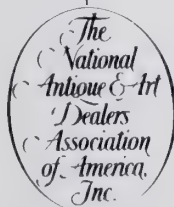
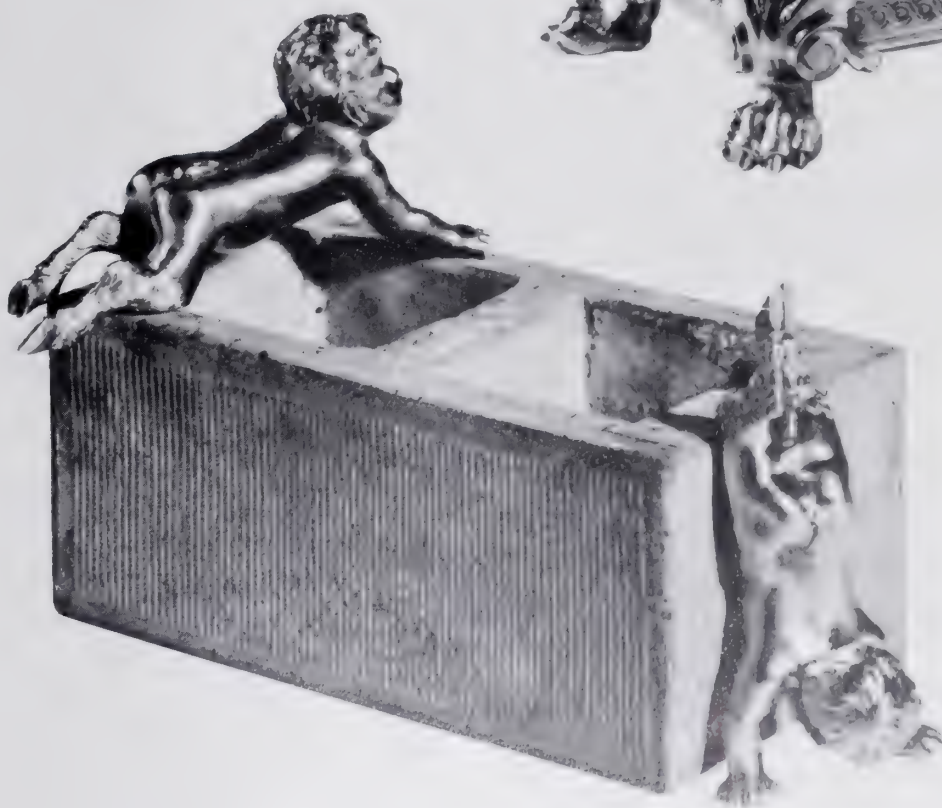


781 FIFTH AVENUE, NEW YORK, N.Y. 10022 (212) 752-1727 ESTABLISHED 1851

Crackled glass
Art Nouveau
translucent violet vase
signed E. Lévillé Paris;
mounted in green
gilded silver by FABERGE.



Match holder in the
form of a brick impressed
on the base with the name
of the Moscow Brick
Factory of A. Gucareva;
mounted with 2 silver
child satyrs by FABERGE.



ALVR 



MORE MARVELS FROM POMPEII

PATRICIA CORBETT

Lovely frescoes are now coming to light, but the big surprise is that steps are being taken to protect the ancient city's past.

Pompeii never seems to be exhausted when it comes to treasures, despite centuries of excavations (legal and illegal), vandalism, and natural disasters such as the devastating earthquake of 1980. The luxurious painted garden at left, with its polychrome marble masks, tousle-headed herms, and languid female divinities, is a delightful example. Reproduced here for the first time, this fresco decorated a nymphaeum near the patrician house of Fabius Rufus.

Clearly there is much to relish in the frescoes shown on the following pages. Yet the biggest story in Pompeii is not in the discovery and slow unearthing of such treasures, nor even in the scholarship that dates and describes them. Rather, the real innovation lies in official attitude. And to understand it, one must go back to an ironic fact: the more Pompeii is excavated, the more it needs preservation.

Vandalism has taken its toll since the discovery of Pompeii in 1748. And, alas, the flourishing international market for archaeological finds is probably the black hole into which many priceless objects continue to disappear. Dr. Mariette de Vos, a respected *Pompeianista*, estimates that only 10 percent of all excavated material has survived, another 10 percent is documented,

but a staggering 80 percent has been lost forever.

Fortunately, the 1980 earthquake inflicted little new damage on Pompeii. The site was temporarily closed and walls were propped up, and experts generally agree that the seismic shocks merely hastened the natural aging process. Dr. Amanda Claridge, coauthor of *Pompeii A.D. 79*, points hopefully to new concern in high places. In 1976 a special law granted extra funding for conservation to the archaeological superintendency of Naples and Caserta. In 1977, after the shocking theft of four frescoed panels right off their walls, the Ministry of Culture sponsored an ambitious four-year photographic campaign. And in 1980, a special law allocated 10 bil-

lion lire (\$8.1 million) to be spent over a five-year period on general improvements to the site.

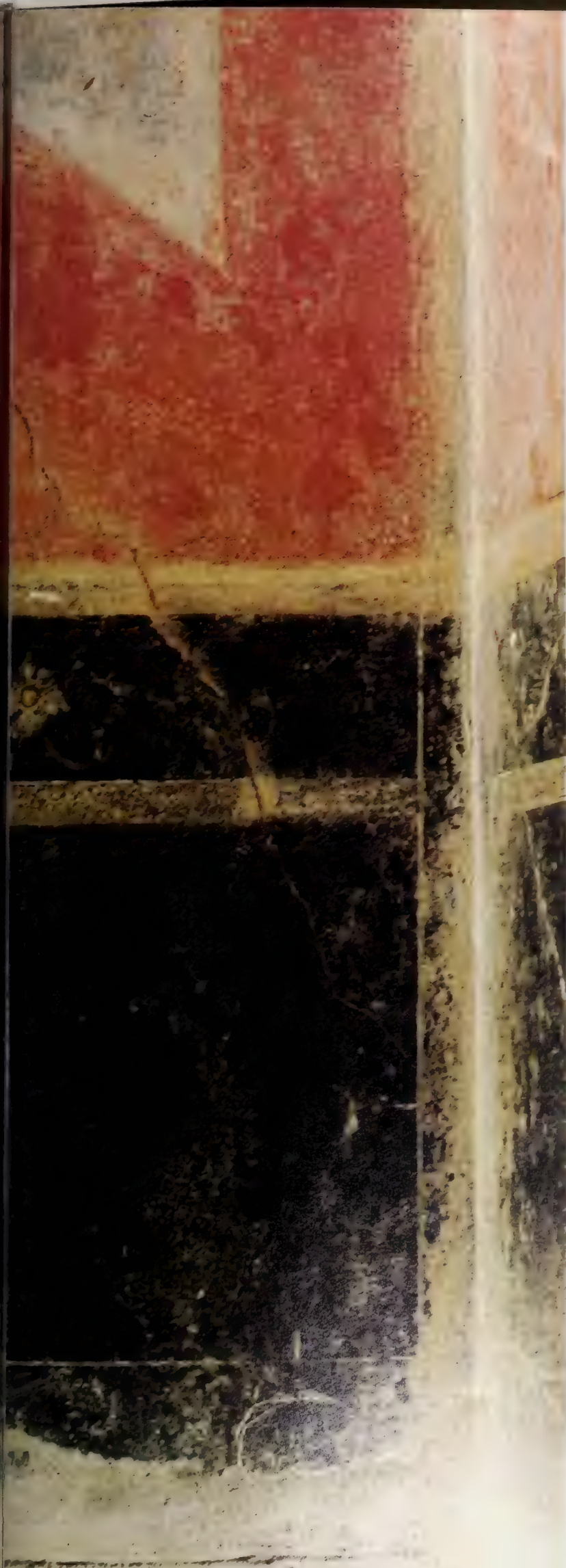
As archaeological superintendent of the region of Naples, Fausto Zevi has implemented many of the most far-reaching—and occasionally unpopular—policies concerning the Vesuvian city. His motto: "Prevention is better than cure." For that reason, all new excavations within the city walls have been discontinued in favor of keeping a closer watch on surrounding areas threatened by land development and illegal digs. When the archaeolo-

Left: *Fresco (detail) in Third Style, found in a nymphaeum near house of Fabius Rufus.* Below: *House of Siricus.*



Patricia Corbett is managing editor of L'Espresso, an art magazine in Milan.





A respected expert estimates that only 10 percent of all excavated material has survived, another 10 percent is documented, but a staggering 80 percent has been lost forever.



Two fresco details from the house of Meleager. Left: A Nereid riding a bull. Top: A kneeling man. Above: Meleager's dining room.

gists moved farther afield, they uncovered six rustic villas, including a wine-producing estate at Boscoreale, complete with press and cellar. Another unexpected windfall came last year when the installment of an electrical cable near Pompeii's forum provided the opportunity for rare stratigraphical studies. These findings may alter scholars' views of pre-Roman Archaic, Greek, and Etruscan settlements on the site.

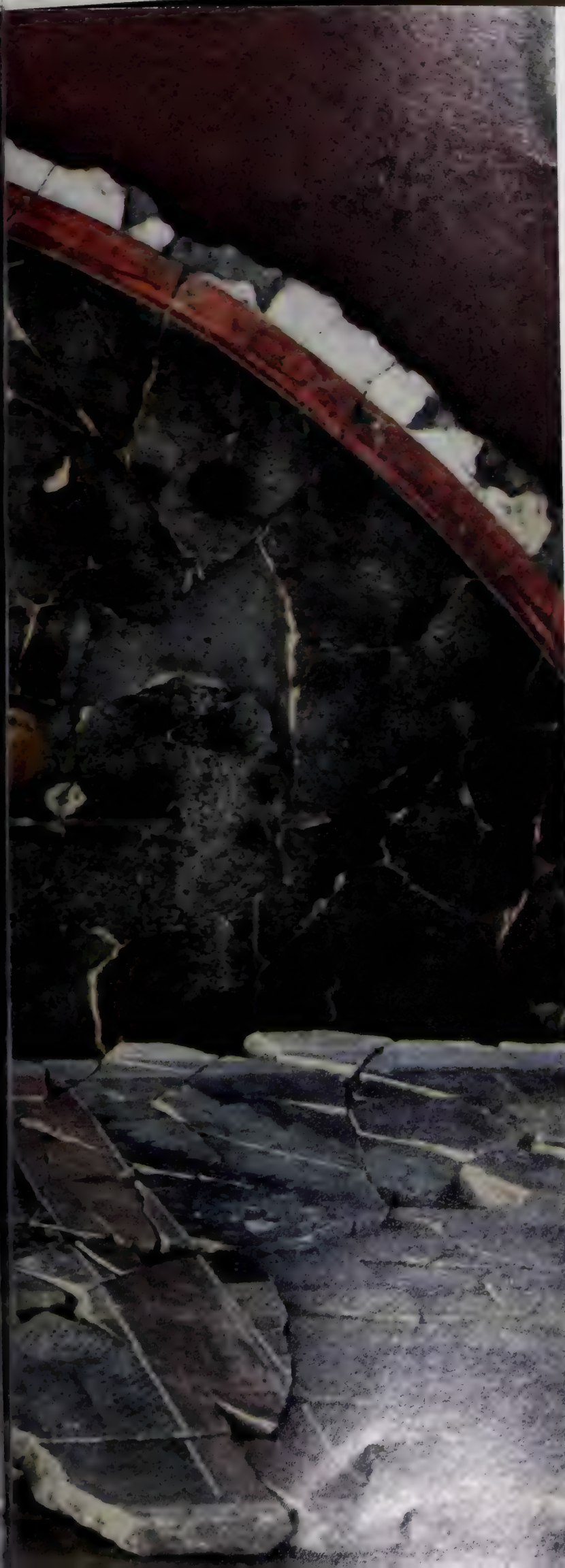
An extensive "roofing project," begun in 1978, has provided weather-resistant metal shelters to protect decorations and structures from exposure. The most important incentive, however, for a broad, goal-ori-

ented approach to Pompeii's complex problems is the strongly supported *Progetto Pompeii*. This project already has one success: in October 1981, a team of 85 military engineers and 36 archaeologists completed a topographical and structural survey that will correct countless inaccuracies in current maps of the city.

Zevi feels that the only way to come to grips with the multiple problems facing Pompeii is to draw on the expertise of contemporary town planners "in dealing with urban problems such as drainage, maintenance, humidity, and seismic engineering."

The experts at the National Institute for Restoration will initiate on-site operations in June. "We must proceed without delay," says the institute's Dr. Alessandra Melucco. The search is on for new preser-





Left: Fresco lunette from a nymphaeum near house of Fabius Rufus. Top: Detail of fresco shows decorative mask. Above: Fresco detail from house of Meleager depicts bread loaves.

vation materials and techniques. One need: a substitute for cement in wall restoration that does not draw humidity. And the wax and benzine polish traditionally used to impart luster to frescoes is harmful to the very pigment it is meant to preserve. Even new herbicides must be tested to combat Pompeii's weeds.

The long-term protection of Pompeii's artifacts presents another dilemma. In the past, the most important works were removed for safekeeping to the museum at Naples. Today, how-

ever, scholars would prefer to conserve wall and pavement decorations in place, wherever possible. Last August a new superintendency was set up to oversee Pompeii, Herculaneum, and Stabiae. The first appointee is Dr. Giuseppina Cerulli Irelli, director of Herculaneum and Pompeii from 1965 to 1978. Dr. Cerulli Irelli's priorities are "an increase in personnel, the improvement of conservation facilities, and the examination of a museum project for Pompeii." This has led to high expectations among many *Pompeianisti*. Others have seen well-intentioned plans fail before. Their reaction now is, in the words of one Roman archaeologist, "great hopes tempered with cynicism." Even so, the operative word now is "hope."

INSIDE THE HOUSE OF HERMÈS

LYNNE THORNTON

PHOTOGRAPHS BY MARTINE FRANCK/MAGNUM

Whether producing saddles, boots, belts, or handbags, the French firm stands above all the world's other fine leather crafters. How does Hermès do it?



COURTESY HERMÈS

In August 1944, just days after the liberation of Paris, Marlene Dietrich, still wearing her American GI uniform, strode into the House of Hermès on the rue du Faubourg Saint-Honoré and ordered a blue leather dress to be especially made by the couturier department. A few weeks later, when she returned to pick it up, she was presented with the bill from the firm's owner, Emile-Maurice Hermès. Dietrich took one look at the tab and paled. "Madame," replied M Hermès ever so politely, "you'll be able to wear it more than once."

Hermès leather goods are indeed expensive—probably the most expensive in the world—but they do last and last (and last). They are passed on from parent to child. They are bequeathed to beloved friends in wills. And they are somehow always *right*. The reason is as simple as it is unusual: Hermès products are of the best quality—and they are superbly crafted by master artisans who disdain all but the highest standards of workmanship. It takes a craftsman at Hermès 20 to 30 hours to make a saddle. Before he is allowed to do that, he must spend years as an apprentice learning the intricate process of gradually molding onto a wooden tree the canvas webbing, then the wool-filled padding, and finally the pigskin or grained calf; of how to bind, stretch, nail, cut, piece, stick, and sew the works together with beeswaxed linen thread into a finely sculpted seat. André Broquère, a master saddle maker at Hermès for 32 years, used to say, "A trade is a religion. You must like it, believe in it, and do it well."

Ever since Thierry Hermès, the firm's founder, opened his harness workshop in 1837, the House of Hermès has been renowned, first for its saddles and harnesses, later, after the automobile nearly killed that business, for its ladies' handbags, luggage, wallets, jewelry, and even perfume. Animal skins—calf, crocodile, pigskin, ostrich, lizard, and lamb—are carefully

selected by an Hermès expert, Didier de Vauxchelle, who travels all over the world picking the best skins while they are still on the animals; after they have been cured, he makes the final selection. Then the leathers are vegetable-dyed—navy, black, "Hermès red," chestnut, mahogany, and green. Finally each piece is cut, ready to be painstakingly hand fashioned into a product fit to bear the Hermès horse-and-carriage trademark. "Hermès products are," says Boris Pobert, director of the French National Leather Council, "the best in the world."

What makes Hermès stand out among all makers of fine leather goods is that every piece sold in one of its 138 stores around the world is made by hand. Madame Pascale Siegrist, 26, the great-great-great-great-granddaughter of Thierry and an executive with the firm, says, "Everyone in this business now buys from elsewhere and then puts his name on it. Here, every worker chooses his own piece of leather, he works on it like a piece of art, and then he signs it. That is very special." Furthermore, everything except for the perfume—which is manufactured in the company's own factory outside Rouen—is created on the sixth and seventh floors of the main store at 24, rue du Faubourg Saint-Honoré. In this relatively small space are housed the retail shop, the executive offices, the design and jewelry workshops, and the 180 leather artisans, plus a small museum for objects with a horse-and-travel theme collected by the late Emile-Maurice Hermès. Admittedly it is a little bit crowded, but the firm's executives insist on keeping the workshops on the premises for the convenience of clients—anyone wishing to place a custom order must, after all, be able to explain his or her special requirements to the craftsman who will carry them out.

Left: Hand stamping for a finished piece of luggage. Right: Row upon row of fine saddles for sale.



"Every worker chooses his own piece of leather and works on it like a piece of art. Then he signs it. That is very special."

Each worker has his or her own set of tools. Beginners must borrow another worker's or use house instruments until they can build up their own sets of costly forged-iron tools, which outlast modern steel blades. Hermès craftspeople almost always spend their entire careers with the company. New positions are therefore scarce, for they occur only when someone retires. Last year there were seven openings; the year before, ten. About 60 of the artisans are women; they use their craft exclusively for handbags and belts, since women's fingers do not generally have strength enough to work needles through the thick leather of luggage and saddles. The oldest employee works in the handbag workshop, where he has occupied the same bench for over 52 years.

Today, the House of Hermès is best known for its women's handbags, each of which takes from 14 to 23 hours to make. The "Kelly bag" is the best seller. Originally launched in 1935, its shape based on large bags used to carry saddles, it was renamed in 1955 because Grace Kelly seemed to carry one everywhere during her much photographed courtship and newlywed days with Prince Rainier. Now, more than 4,000 "Kellys" are made in different sizes and materials annually. One in box calf costs 4,660 francs (\$847).

Prices for ready-made items start at a modest 90 francs (\$16) for a printed cotton table napkin but soar to a princely 99,000 francs (\$18,000) for a crocodile toilet case containing crystal bottles with vermeil tops. There is no limit to what one might spend on custom-made items, though of course the customers do not talk about the prices. When Jean-Michel Frank, the interior decorator who was fashionable in the 1930s, created his austere but wildly expensive rooms, it was Hermès who made the saddle-stitched leather that covered the walls and furnishings. In recent years Hermès has filled orders for a crocodile jewel case for Princess Caroline of Monaco; a crocodile *nécessaire de voyage* for Prince Moulay Abdallah of Morocco; a portable bar for Sammy Davis Jr.; a riding crop with an engraved silver head, a present from ex-president Giscard d'Estaing to England's Princess Anne; a porta-



ble bar for hunting parties given by Giscard to Yugoslavia's late President Tito; a saddle with crocodile pommel and flaps for Morocco's King Hassan II; and leather carriers for an anonymous customer's angora cats.

Hermès leather craftsmen and women have for the last 40 years been recruited from the government-supported School of Leather, which is under the direction of the French Chamber of Commerce. Only the top graduates of each class qualify to be hired at 24, rue du Faubourg Saint-Honoré, and even then, some fail to meet the high standards of the house

Photos left: Artisans at work inside the rue du Faubourg Saint-Honoré atelier. Above: Handbags and luggage gleam in the main store.

and must be let go. Naturally, the talented few who do make it are highly respected by their employers. Two and a half years ago, for instance, when the workers did not approve of the quality of the leather that was to be fashioned into women's purses, they refused to work with it. "They were right," says Madame Siegrist. "The workers have great power here. We always listen to them because they

Lynne Thornton writes regularly for this magazine.



have years and years of experience."

They also act with the independence that comes from absolute commitment to quality. Last December, Her Imperial Highness Empress Nagako of Japan requested that the repairman at the Tokyo shop shorten the straps of a Hermès handbag she had recently purchased. The repairman, a Faubourg Saint-Honoré-trained craftsman (New York also has one) refused on grounds that "as guardian of the prestige of the House of Hermès" he could not make the alteration, which he believed would ruin the lines of the purse. The palace insisted to no avail, and the

French chargé d'affaires was summoned to smooth the matter out. At last the craftsman agreed to make the alteration—but only if Her Imperial Highness promised never to carry the bag in public. The upshot was that once the alteration was made, the artisan decided that the bag was not ruined after all, and he sent an apology to the empress.

Now, 145 years after its founding, the House of Hermès is controlled by the fifth generation, headed by Jean-Louis Dumas. Although there are 21 cousins in that group, only eight of them have entered the business. Of

those, four work out of the Paris flagship store, two more are in the perfume division, the seventh oversees the New York branch, and the eighth is in Beverly Hills. The rest have sought professions in fields as diverse as banking, teaching, architecture, and book illustration. The sixth generation, comprising 36 cousins, is growing up. The eldest is Pascale Siegrist; the youngest is still a baby. Who among them will take over this remarkable house is of course a moot question. But the firm will undoubtedly always exist, for Hermès craftsmanship and quality never go out of style.





THE ROCKEFELLER WING HOW A GREAT MUSEUM SAW THE LIGHT

MICHAEL JOHN WEBER
PHOTOGRAPHS BY LEE BOLTIN

Money raising, design problems, internal politics—all these troubles beset the Metropolitan Museum when it decided to house a primitive-art collection.

The Michael C. Rockefeller Wing of Primitive Art is by any standard—architectural, ethnographic, and artistic—a marvel. You enter the wing from the Metropolitan Museum's collection of Greek sculpture and are immediately propelled into the arts of the African continent. The space is sweeping, though not overwhelming; your attention is fixed to the objects themselves. Walking through the two-and-a-half-story-high section that encloses this first area, you embark on a tour of the art of the Americas, a startlingly beautiful collection. Pressing farther still into what seems like another museum, you emerge in the Oceanic section—in which many of the objects were collected by Michael Rockefeller before his death on an expedition in Papua New Guinea in 1961—and stand within a five-story glass enclosure that seems to reach into the New York sky. You are now at the southern edge of the Metropolitan, an area heretofore used as a parking lot. Through the immense expanse of glass and its translucent gray curtain, a misty silhouette of the Central Park skyline is visible. This portion of the wing is wide and open, dominated equally, as the photograph on these two pages shows, by the Asmat Bisj poles, ancestor totems (some as high as 40 feet and the reason for the building's great height), and a 200-foot-long platform on which are exhibited a carved canoe, a soul boat,

and other water-related artifacts.

This latest addition to the Metropolitan, which opened in February, could be a separate museum in its own right. In any city in the world it would be lauded for its scope, the quality of the collection, the intricacies and carefulness of its installation, and the sheer size of the galleries. Yet the story of how this wing was born and built is a microcosm of any great, complex, collaborative effort involving divergent interests and instincts—in this case that of scholars, artists, craftsmen, architects, and administrators. And while everyone concerned with the wing now takes pride and satisfaction in the achievement, the process of obtaining, erecting, and designing the installation was never easy.

Douglas Newton, curator of the Museum of Primitive Art, 1960–1974, recalls a riddle he once heard from Robert Goldwater, director of the Museum of Primitive Art, 1957–1973. It goes like this:

“What is primitive art?”

“The stuff that isn't in the Met.”

Shortly after his election to the Board of Trustees of the Metropolitan Museum in 1932, Nelson Rockefeller urged that the Met undertake, along with the American Museum of Natural History, an archaeological dig in Latin America to collect what was becoming his great passion, pre-Columbian art. While the latter museum was enthusiastic, the Met was uninterested and

Michael John Weber is a free-lance writer based in New York City.

told him so. In the prevailing view of the time, primitive art was regarded as suitable only for ethnographic museums, not museums of fine art. Many years later, in 1978, Rockefeller would write, "After this rebuff, I gave up the idea and decided to collect primitive art more actively myself." That evolved into his founding his own museum, the Museum of Primitive Art, in midtown Manhattan, which opened in 1957. Just as Nelson had inherited his interest from his mother, he took great pride in the fact that, by the late 1950s, his son Michael had become an avid collector and connoisseur in his own right. It is to his memory that the wing has been dedicated.

But times changed. Starting with Picasso's admiration for and use of African art as a basis for his own work, the Western art establishment began to appreciate work done in media such as bone and feathers, as well as work that was previously considered "merely" functional.

Rockefeller's museum had been going for 15 years when, according to the department's present chairman, Douglas Newton, the time came for him to entrust someone else with its maintenance. This time the Met was interested. "Nelson was quite charmed that a project of his which had been rebuffed many years before had finally come along," Newton recalls. Thomas Hoving, then the Met's director, was convinced that his museum and Rockefeller's collection deserved each other: "When Nelson Rockefeller [then governor of New York] talked about his collection," Hoving recalls, "you could see the turmoil, the anxieties, the daily political blows, the criticism, the catcalls, the jibes disappear from his face. The guy looked years younger when he started talking about primitive art. He'd sell

you on the fact that this was great art—he'd begin to perspire. And when a connoisseur begins to perspire, you know that this is top echelon."

To build a wing to house his collection Rockefeller pledged contributions to the Met "of not less than \$2 million," an amount of money, Hoving now laments, that "was woefully

"When Nelson Rockefeller talked about his collection, you could see the turmoil, the anxieties, the daily political catcalls disappear from his face."

short. It wasn't enough for the building and it certainly wasn't enough for any significant endowment" to maintain the art. It is difficult to understand why a man of Rockefeller's enormous wealth and habit of generous giving would be so penurious when it came to his beloved collection. Perhaps he felt spiteful: he'd give enough money to get it started, but to extract proof of the Met's commitment to primitive art he would make the museum raise most of the money. That the Met was now dying to have the collection was, Hoving adds, "Rockefeller's sweet revenge for having been snubbed when he was a young, eager trustee."

It is important to recall that in 1969 the Metropolitan was engaged in an expansion program as far into Central Park as its charter of 1870 would allow. The time was one of boldness and economic optimism, and like Hoving, Douglas Dillon, one of the richest members of the Board of Trustees, and certainly one of its most powerful ones, felt that anything could be done. If the Rockefeller bequest was woefully short, well, then, the money could always be found elsewhere. The museum's comprehensive plan for expansion, which included the Lehman Pavilion, the Temple of Dendur, and the American Wing, was a year-and-a-half-old mosaic that relied in part on an economic prophecy that was supposed to be self-fulfilling: as collections were donated, new wings would be added. When Nelson Rockefeller donated his collection, one of the plan's final tesserae went into place.

"[The Metropolitan] might reasonably be considered as a sort of cultural coral reef, always growing and changing."

—from the Met's summer 1965 *Bulletin*

From 1926 until 1967, the "cultural coral reef" had not added a square foot of exhibition space, even while

collections had grown and visitors had multiplied by 400 percent. It had been clear for some time that new space would have to be added. But nothing was done until Hoving, a former curator at the Cloisters, the Met's uptown medieval branch, left the job he currently held as commissioner of parks under Mayor John Lindsay and came to the Met as director. In 1967, just a few months after his appointment, Hoving, an ambitious, restless, and egocentric man, says he "was very bored. I decided, why not do this building thing? The trustees had mentioned it as one of the tasks." But it was more than boredom that got to the flamboyant young director. "I wanted to have my name in history: BUILDER OF THE MET. It was a Bob Moses complex," he recalls, referring to the late New York State power broker, an authoritarian empire builder who, during his 44 years of public service, put up \$27 billion worth of public works throughout the state. Hoving believed that to achieve his goal, he must have "central control" of the plan as well as of the "conflicting objectives" of the museum staff. He is probably not underestimating his role when he says, "Without me, no comprehensive plan; without that, no Rockefeller. A lot of people contributed, but it was my energy that got it moving."

Many on staff at the Met accused Hoving of ignoring their needs and of portraying reality to suit his own purposes. But with close to a thousand employees, the Metropolitan has a political life as intricate as at any large corporation, albeit with a special museum veneer of gentility belying personal hatreds and conflicting interest blocs. These are acted out daily in what one curator calls "ritual combat," and they are virtually impossible to cut through in order to get at the truth—if, indeed, a single truth exists.

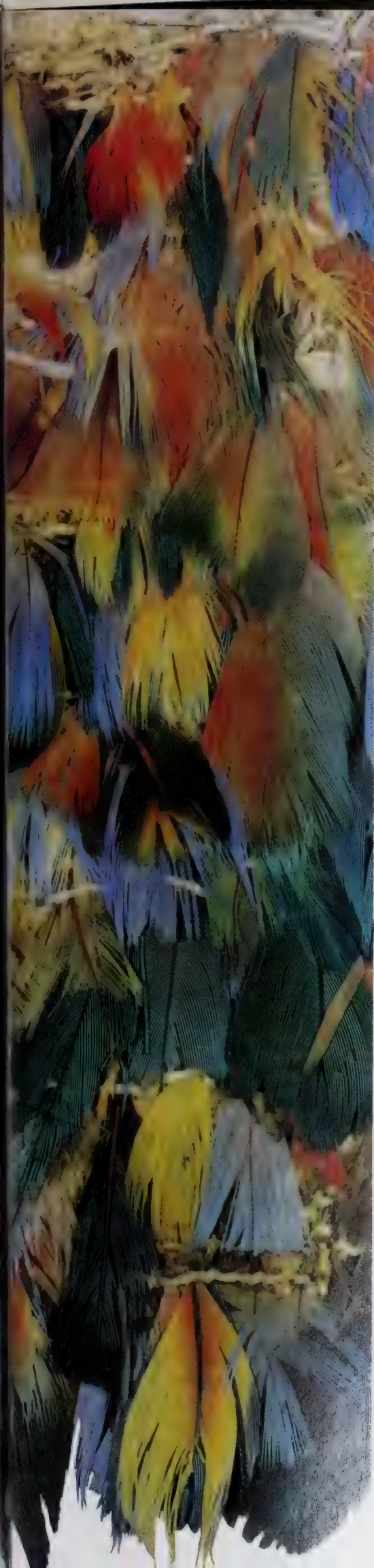
First, there are the curators, scholars in charge of presenting and adding to the collections under their aegis. Then there are the conservators, who, in the words of a former Met curator, "would like to put everything in a dark closet," because of their concern with the stressful effects on the art of light, air, and hanging, which all cause deterioration. The designers like lots of space and the display of fewer objects, and also have special notions about mounting and lighting, which show off their talent but may not be good for the art or give the public a full sense of a collection. The financial officers must

Left: Mask from the New Hebrides. It is in the Met's new primitive-art wing, as are all the objects pictured on these pages. Right: An Olmec yoke from Mexico.









raise and dispense every penny, and, of course, there is never enough. Donors are important, rich personages with their own ideas about the handling of their valuable collections, and they must be carefully treated so that they do not march off with their money and art to some other museum. Architects who enter the scene to build a

To one critic, this kind of architectural symmetry was at worst mere "architectural conceit"; at best, somewhat naive about the harmful effects of sunlight on the objects.

new wing complicate matters further with their own design interests. Finally, there is the director, who tries either to keep all the elements happy or to get on with the job as he sees it as efficiently as possible. Hoving was not interested in doing both.

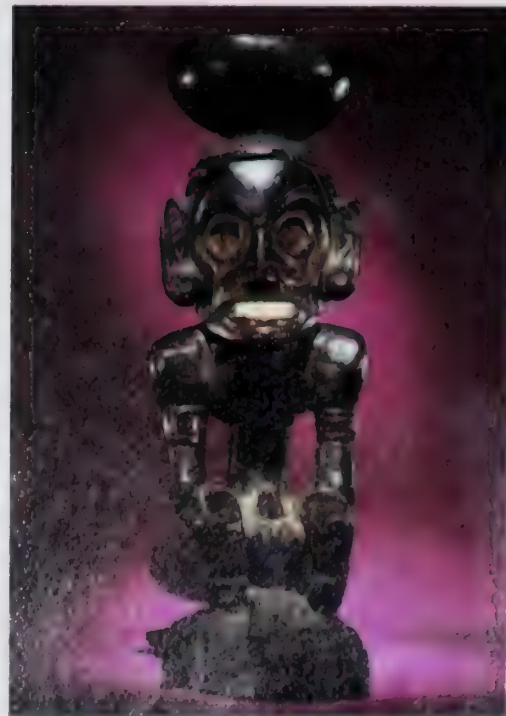
In September of 1967, the Hamden, Connecticut, architectural firm of Kevin Roche John Dinkeloo and Associates was engaged by Hoving on the recommendation of his former first deputy commissioner at the Parks Department, Arthur Rosenblatt, whom the new director would soon persuade to come to the Met as vice-president for architecture and planning. Rosenblatt, himself an architect, had long been an admirer of Roche and Dinkeloo, both for their Ford Foundation building—a graceful atrium filled with trees in the heart of Manhattan—and the highly praised terraced Oakland Museum in California, as well as for what he called the firm's "intellectual approach to problem solving." Hoving was aware that a potentially lethal combination of nascent conservationists who wanted to keep the Met from expanding farther into Central Park and a new city charter that established community planning boards might preclude the possibility of getting under way immediately. "I just knew," he recalls, "that we were going to become very big, very visible, very hated, and fair game to be knocked off. So I said, 'Let's get moving.'" And move they did, with Roche and Dinkeloo embarking on a four-year-long process of gathering information and making recommendations on how best to expand the Met.

The protests that Hoving envisioned came true. Shortly after he unveiled

the first master plan for expansion, on April 12, 1970, both the Municipal Art Society and the Park Council, groups of private citizens with clout, money, and time, took the Met and the Parks Department to court. (As landlord for the Met, the Parks Department was ultimately responsible for approving the necessary building permits.) There were public protests as well in the form of demonstrations outside the Met by adherents of the "earth movement." William Diamond, chairman of the city planning board whose territory included the Met, stated the issues succinctly: "Every blade of grass in Central Park is irreplaceable, while museum additions can be viably placed elsewhere." The debates raged for more than a year—in the park, in the pages of the *New York Times*, and in three state courts. On November 14, 1971, the state court of appeals unanimously reaffirmed the Metropolitan's 1878 lease with the Parks Department, which gave the latter the right to accept new galleries on behalf of the Met, including Nelson Rockefeller's.

While litigation had stalled actual construction, the raising of funds had gone unimpeded. Critical to the entire plan was the securing of the Robert Lehman collection, described as "one of the most important private collections ever assembled in the United States," and at the time (1969) valued at \$100 million. To Hoving, "Lehman was an enormous trigger. When you have a big man like that make a big move with high stakes, then suddenly all the other people of means say, 'Hey! This is serious, not just another goddamn plan.'"

In the fall of 1969, Kevin Roche met for the first time with Douglas Newton and Robert Goldwater (the late direc-



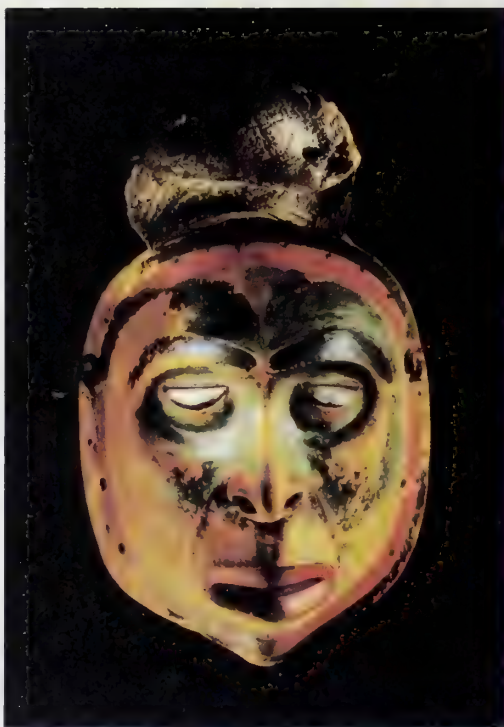
Left: Close-up of Inca funerary cloak. Right: Figure of a god from Jamaica, dated 1600-1700.

tor of the Museum of Primitive Art) to discuss the design for the primitive-art wing, and five months later Roche and Dinkeloo began to design it. Rosenblatt says, "We decided to build the way any speculative builder would: you get a program, you sell the program to the trustees, you design the facility, and you go right ahead and build. Tom was determined that we would do it, not in the museum manner." Among other things, that meant that the city would not be asked for money. If public funds were kept out, the slow-moving, politics-ridden New York City bureaucracy could be circumvented.

The design Roche had come up with was for the south end of the Met (indeed, it was the only space left after the other expansions had been placed). It was virtually a mirror image of the Temple of Dendur enclosure at the north end, a large glass-paneled exterior wall and roof, housing an acre of exhibit, office, and library space, and included an overhanging gallery. On April 2, 1971, Nelson Rockefeller gave his "general approval" with one qualification: at the suggestion of Newton and Goldwater, Rockefeller expressed fear that the heat generated by the all-glass wall might harm the art. That initial concern was assuaged by Hoving and Rosenblatt when they said that the architect's expertise was such that the problem would be properly taken into account. This issue was to nag at everyone involved over and over in the years to come. But now, they were ready to go ahead.

The first stage of the new wing obviously had to be its foundation. This mundane phase of the building attracted no donor money, so Hoving proposed that the Met build with its own money a three-story underground parking garage that would also provide the foundation for the Rockefeller Wing. Because the city was to be kept out of the nearly \$4 million project, the Met would be the sole recipient of the garage's profits. It was something of a coup for Hoving, for the garage, which opened in August 1974, soon paid for itself. The former director now gleefully says that it was the only museum construction he ever really enjoyed being involved in.

It was more than a year later, toward the end of 1975, before Rosenblatt began awarding the numerous contracts for construction of the primitive-art wing. Nonavailability of materials and a teamsters' strike led to delays. During the more than three years it took to complete the construction (the exterior was finished in mid 1979) there was time for the curatorial and conservatorial staffs to look anew at aspects of the design that they had



Three masks: top left and right, from Papua New Guinea; bottom left, from Alaska. Bottom right: Sculpture from Papua New Guinea.

all along found bothersome:

"Lighting of the works of art is the most difficult and controversial problem both the architect and his client must face. It may well be that no completely satisfactory solution has ever been reached. . . . Conservation of objects demands less light; excitement by the architecture demands more."

—J. Carter Brown, director of the National Gallery of Art

"Because the Asmat culture was very much in the sun," Kevin Roche explains, noting he was told this by

curators, the wing was designed for natural light with that in mind. "I think it's very good to have daylight here; they are outdoor objects."

"It's true—these pieces were made to exist in a hostile environment," Tony Frantz, objects conservator of the collection, replies, "but that doesn't mean the same hostile environment will preserve them, as indeed it will not." Roche and Frantz are not adversaries; they simply dealt with conflicting interest groups at the museum. But light does have a deleterious effect on organic objects, and that was certainly known since the building's inception, though perhaps—and this is debatable—the magnitude of the problem was not recognized until after the construction. In fact, some type of shading device, according to Roche,

had "always been in the cards."

Rockefeller had liked the idea of a glass wall when it was presented to him. The concept was from the 19th-century school of design that sought to create an illusion of access from both within a building and without. The design of the glass wall was there also for the symmetry with the Temple of Dendur at the north end of the building. To one designer of the Rockefeller installation, this kind of architectural symmetry was at worst mere "architectural conceit and anal compulsion"; at best, a design not malicious but based on a naiveté regarding the deleterious effects of sunlight on the objects. But Rockefeller, his early reservation having been quelled, was pleased with the idea that Central Park pedestrians would be able to view a part of the collection through transparent glass panels and that visitors inside would find relief from "museum fatigue" by being able to look south onto the splendid panorama of Fifth Avenue and Central Park. If Rockefeller was pleased, a lot of other people felt they should be pleased too. It was not until after the glass had been installed (the upper portion reflected away a large part of the damaging ultraviolet light) that Rockefeller changed his mind about the bottom portion, and that tests were made to determine how the objects would be affected. Why had seven years passed before this was done? According to Frantz, "there was resistance to understanding conservation work by a museum administration not specifically trained in conservation. The architect, I think, had not received a great deal of input from conservation people before 1976." In fact, a great deal of resistance had been expressed in conservation reports of the early 1970s that asked that the objects not be displayed for six years, during which they would be restored and the gallery environment made safe for them. Still, a memo dated October 25, 1973 (minutes from a meeting kept by Arthur Rosenblatt), seems to say that Newton, the curator, had no misgivings: "In discussing the possible screening for sun control . . . Mr. Newton said that, for viewing purposes, he would rather have direct sunlight coming through the windows if the heat and humidity could be properly controlled." And while Newton says that his concerns were disregarded all along and argues that the Rosenblatt memos "were highly selective in terms of how they were phrased," two things can be concluded. One, there was concern expressed early on by the conservationists, and two, sunlight—direct or indirect—did not seem to be as major an issue among

the curatorial staff as were heat and humidity. (The original design called for a 2,000-square-foot pool. Had it been built, the humidity emanating from it would surely have harmed some of the art objects nearby.)

Museum politics, the intricacies of organization, lack of communication, and the attendant hostility generated

Rockefeller expressed fear that the heat generated by the all-glass wall might harm the art. That initial concern was assuaged, but the issue was to nag at everyone involved over and over in the years to come.

by these factors during the years of the Met's expansion cannot be underestimated in an assessment of the reasons "mistakes," as conservationists and curators characterize them, were made in the wing's design. "You know the museum business," Arthur Rosenblatt says cynically, not without a touch of irony; "everybody else is after everybody else's ass. If anything was wrong, it was somebody else's fault; if everything is right, it's their credit." To a great extent, the politics concerned how Hoving ran the museum, and specifically, how he and Rosenblatt acted as speculative builders and expeditors. "Tom was given extraordinary power by the board," points out Rosenblatt. "He delegated to me extraordinary powers . . . you couldn't be Mr. Nice Guy all the time." Such hostility did Hoving generate that, now gone from the Met, he is nowhere mentioned in the fall 1981 *Bulletin*, devoted to the installation of the Rockefeller Wing.

Everyone concerned now goes out of his way to express pleasure with the result. In the end, the problem of sunlight coming through the glass wall was solved with a 10,000-square-foot translucent gray curtain, costing about \$175,000, that reduces the light penetration by a multiple of 24. Rosenblatt says it was a decision painstakingly arrived at by Hoving's successor, Philippe de Montebello, who—finally, in 1980—after hearing from the Met's conservators and consultants was forced to alter significantly the original vision of the design.

Above all, there were the 1,800 works of art. Many were in such a fragile state that they could not go on display without undergoing extensive restoration work. The art of restora-

tion is a still-developing one, which is partly why so little was done earlier to preserve the objects. This work has been taking place since 1976. Then there was the immense task of reviewing every object, determining which of the more than 7,500 pieces would be displayed, blocking out the space for case placement, and the final installation—all so that visitors would be provided with a sensibility about this art, a reinforcement of its imagery, and an understanding of its importance. Under the direction of the collection's three curators, the design team of Stuart Silver and Clifford La Fontaine, the architects, and myriad others—glazers, metal workers, painters, carpenters, fabric designers, cabinetmakers, electronics specialists, art riggers, glass workers, graphic designers, silk screeners, Plexiglas workers, mount makers, lighting designers, painters, and even banner makers—got busy and managed to complete the physical installation within eight months.

The problems and solutions attendant on the donation of funds, the design and construction of a wing to harbor a great collection such as Nelson Rockefeller's, never come with ease. Hoving's style of running the Met allowed only selective input from all concerned parties, and while that eliminated some problems, it created others. Now, in order to avoid a repetition of such difficulties, the Met has formed a Project Management Committee, giving curators, staff, management, finance people, and trustees a guarantee that they will all be kept abreast of matters of mutual interest. To be sure, the record does indicate attempts—on both sides—to deal openly with territorial conflicts. But there were powerful people to whom others acquiesced even when they suspected that plans were wrong. For instance, Newton was like a "reed blowing in the wind," in the words of a Rockefeller associate. Throughout the entire process of building, many people felt that their territories had been usurped, mangled, or ignored. But perhaps the wing would never have been completed had democratic participation been the order of the day.

Now, 12 years later, there are on display 1,800 works of art—covering a time span from pre-Columbian to the present and ranging geographically from the countries of Africa, the Americas, and Oceania. For the first time in the 112-year history of the Met, the visitor may observe the culmination of the Metropolitan's original purpose: "To gather together a more or less complete collection of objects illustrative of the history of art in all its branches, from the earliest beginnings to the present time."

CLOSE-UP

PART HUMAN

On the evening of February 18, 1897, British forces on a punitive expedition invaded Edo, the capital of the kingdom of Benin, in retaliation for the slaughter of a party of 248 Europeans and Africans the month before. The Oba, the divine king of the Edo, and his court fled the city, leaving behind thousands of ceremonial objects in wood, ivory, brass, and iron. All were confiscated.

Among the finest of these are carved ivory pendant masks, of which 13 are known. Two of the most elaborate and naturalistic of the pendants—a matched pair—are those now in New York's Metropolitan Museum of Art (*left*) and London's British Museum (*right*) respectively. They are usually dated to the Early Period of Benin art, before A.D. 1550; a decorative detail places them after A.D. 1485. British accounts hold that the London mask was found in a wooden chest in the bedroom of the Oba. The provenance of the New York mask within the Oba's palace has not been recorded.

The London and New York masks form a pair in style and technique. The Africanist William Fagg believes that they come from a single tusk and suggests further that they were carved by the same hand, very likely the finest artist attached to the Oba court. Apart from the faces' beautiful features, their long oval shape, downcast eyes, and sensitive lips, the most striking elements of the masks are the small heads carved into the projections, or flanges, on the top and bottom of each mask. The London mask has 11 European heads on top and a guilloche design, an interlacing pattern associated with Benin royalty, on the bottom. The New York ivory has 11 European heads on the bottom and alternates 7 European heads with 6 mudfish in the top flange.

Although the pieces have been admired and published since the turn of the century, their function and connection with the Oba and the arts of leadership in Benin ritual remain unclear. They may have been worn at the waist, as the Oba is shown doing in bronze plaques dating from the Middle Period of Benin art, A.D. 1550–1650, or as pectorals, one on the front and one on the back. A more provocative sug-

W. L. Schonfeld is an art historian specializing in primitive and pre-Columbian art and archaeology.

LEE BOLTIN



PART DIVINE

W. L. SCHONFELD

gestion is that the masks, both measuring about nine and a half inches high and five inches wide, may have been held up to the face in the manner of African masks of disguise.

Both masks have always been associated with the Oba because ivory was restricted to ownership by the divine king. They have sometimes been identified as representing the Oba, although certain elements suggest that the faces are those of a woman, not a man. The four scarification marks above the eyes signify a female to the Benin of today. An identification of the pendants as female is supported by a published interview held in 1977 with the late Oba Akenzua II, where he refers to the London ivory as the face of the mother of the Oba Esigie, who reigned in the first half of the 16th century. According to one Benin tradition, the Oba wears an ivory mask at his waist only once a year, during *Ugie Iye*, the commemorative ceremony for his deceased mother.

A number of the masks' features point to the use of the ivories in the context of a funeral or some other sacred ritual. White chalk is associated with the death of the Oba. The depiction of mudfish on the New York mask places it in the world of sacred things. The mudfish, capable of moving both in water and on land, is an anomaly of nature, a liminal, transitional creature that can transcend boundaries and cross thresholds. Any royal personage is in much the same way liminal—part human, part divine—able to cross the boundary between the world of living humans on land and the departed ancestors across water. In Benin, mudfish are the animal traditionally sacrificed at one's mother's ancestral altar.

Douglas Fraser, the African-art historian, surmises that the mudfish and European heads on the New York mask are interchangeable motifs. Europeans could have been regarded by the Benin as liminal or transitional creatures, not merely symbols of prestige or political power. In the 15th and 16th centuries, Europeans landed at the town of Ughoton, the same port from which the Benin dead were believed to depart in canoes westward across the water for the land of their ancestors. Perhaps Europeans were seen by the Benin to have reversed that journey, coming from the land of the spirits to that of the living.





A RESONANCE OF GREATNESS

Mark Allen, a former piano tuner, aims to build the world's most perfect concert grand. And, according to our expert, he may well succeed.

GARY GRAFFMAN
PHOTOGRAPHS BY
C. BRUCE FORSTER

Just across the East River from Manhattan, along the busy route to La Guardia Airport, is a tranquil working-class neighborhood in Astoria, Queens, that once appeared on the maps as Steinway Village. A traveler can still emerge from the Steinway Street subway station, hop onto a Steinway Transit Line bus, and ride north past the Steinway Brauhall, the Steinway Hand Laundry, the Steinway Bake Shop, and the Steinway Auto Parts Company, eventually to arrive at a cul-de-sac known as Steinway Place. There sprawls the rambling Steinway Piano Factory, home of "The Standard Piano of the World." A bustling hub, it houses some 500 employees, most of whom, like so many white-coated Nibelungen, intently hammer, file, whittle, and polish metal, felt, wood—and, in recent years, plastic—to the constant hum and clank of whirring machinery.

As a concert pianist, I have on many occasions visited a modest room in this factory, seeking as ever the ideal piano—which is not unlike searching for the Holy Grail. For a concert performer, there is always the important matter of his or her individual preference for certain characteristics, which may be manifested more by one piano than another. The idiosyncrasies I look for include an extremely deep, resonant, and almost angry-sounding

*Gary Graffman is a renowned pianist and the author of **I Really Should Be Practicing** (Doubleday, 1981).*

bass, a rich middle register with a violalike quality, and a treble that combines this richness with a shimmering sound that is almost like a vibrant "ping." This is a tall order, and it is rare to find an instrument in perfect condition with all those attributes. However, miracles do happen on occasion. And while I have been known to complain vociferously about the Steinway instruments or their condition, for me, the Steinway is and always has been the piano with the greatest range of possibilities.

Recently, on the other side of the continent, not far from the Columbia River, where salmon struggle upstream to lay their eggs, I visited another piano factory, one as different from the Steinway headquarters as is a birchbark wigwam from the Chrysler Building. It consists of two good-sized rooms in a nondescript warehouse in Portland, Oregon.

In one room are the machinery and tools of a piano maker, assorted old wrecks of pianos, and, against one wall, its clean new wood luminous amid the clutter, the skeleton of a half-built concert grand piano. In the other room there is less machinery, a few more instruments, and one finished, gleaming, concert-size (nine feet long) instrument with gold-leaf fleurs-de-lis on its legs, a burl-walnut interior, the legend "Built for the Masters" emblazoned across its soundboard, and—on the outer case, in letters easily readable from the rear of a large auditorium—the name of its maker: Mark Allen.

Mark Allen? Although by far most professional pianists play the Steinway, they are familiar with instruments manufactured by Baldwin, Bechstein, Bösendorfer, Blüthner, Knabe, Yamaha, Mason and Hamlin, Erard, Pleyel, Chickering, Heintzmann, Kawai, Gaveau, Grotrian Steinweg, August Förster, Petrov, Estonia, and even Red October. But the name Mark Allen has yet to penetrate the pianistic consciousness.

Mark Allen, 41, a loner with a Grant Wood face and the quiet tenacity of a Jamestown settler, is a throwback to the era of hand craftsmanship and pride in one's work. For the past decade he has been building concert-size pianos from scratch virtually by himself. His output to date: two and a half. Supremely confident, he charges custom-built prices: \$50,000 per instrument (as compared to \$60,000 for a concert Bösendorfer or \$27,000 and \$35,000 respectively for equivalent U.S.- or German-made Steinways).

Allen, who served his piano-building apprenticeship during the early 1960s, speaks with the quiet intensity of a man with a mission. "I came to

build a concert grand because I spent all my adult life working with pianists," he explains in his Virginia drawl, "and I in my own way became a connoisseur of this thing, the piano. And I decided what the ultimate instrument was. It was an even balanced scale. It was a homogeneity of sound. It must be inobtrusive and subtle when you want it so, and powerful and brawny when you want that. It was a piano that would have the singing quality of the human voice—and I personally prefer the contralto

"By replacing its sounding board, I can make any Steinway better than the original maker did. I dare anybody to ask me to do it. I have done it many times."

sound—so I built this piano using the voice of Kathleen Ferrier as my model, because she was always my ideal of a singer."

I could wait no longer to get familiar with the instrument and sat down at its ivory and ebony keyboard (a rare enough sight in these days of plastic) to learn for myself. It was soon apparent that I was playing an excellent piano, lovingly crafted. Allen had indeed accomplished what he had set out to do. The piano spoke with an unusually balanced voice, a lovely singing tone, and, I admitted, a delicious "homogeneity" of sound.

Allen responded to my enthusiasm modestly. "I want to point out," he said, "that I don't consider to have built the piano all by myself at all. I started with 150, 200 years of heritage, of many minds, of brilliant people who worked hard over it, and I looked at all the past technology. It was a historical progression of the art, and 25 or 50 years from now somebody should come down the road and outdo Mark Allen. The point is that whoever comes along is going to have the chance to look at what I tried out and see whether it worked or it didn't."

A piano's curse is that it is a percussion instrument; a pianist's curse is the unending and unwinnable battle to minimize this basic characteristic. Only on a few great Steinways have I felt almost as if I were playing on a stringed instrument—as if it were possible even to make a crescendo on a single note. This was of course illusory. But illusion and fantasy are the ingredients that make a performance soar; and something within an inspiring instrument—or within my imagination, when the sound of an instrument

inspires me—allows me to lose myself completely in the music when I am seated at such a piano.

A finished piano adds up to far more than the sum of its parts. But the fact remains that all pianos are combinations of the same components: cast-iron frames, pinblocks, keyboards, strings, hammers, repetition mechanisms, soundboards. Most manufacturers order the majority of their components, designed to their own specifications, from a small group of suppliers, each of whom specializes in one or another of these parts. (To my knowledge, only Yamaha of Japan—the same firm that makes the motorcycles—is self-sufficient in this respect.)

The Mark Allen piano is also made to unique specifications. On all standard pianos, for example, the tremendous tension produced by the stretching of the strings is approximately equal throughout the keyboard. Not so on the Allen, where tension, which affects a piano's volume and sustaining power, is graduated from 72 kilograms at the top (treble) to 138 at the bottom (bass). "No one built a piano like that before," he states. Then there is the soundboard, where there are unique little auxiliary wooden ribs that run from the middle of the treble to the bass end. "I found very conclusively that these would increase the power of the piano and its color," he maintains. To Steinway, creator of "The Instrument of the Immortals," Mark Allen sends forth this challenge: "I can make any Steinway, by replacing its sounding board, better than the original maker did. I dare anyone to ask me to do it. I have done it many times."

But competition with Steinway is not what drives Mark Allen. "I only do this because I'm crazy in the first place," he observes sanely. "And I would be very miserable not doing it, so I have no choice. It's my thing."

Originally from Richmond, Virginia, Allen began to learn about cabinet-making from an uncle when still a teenager. After a two-year apprenticeship he moved to Washington, D.C., where an interest in music led him to take piano lessons as well. This led in turn to tuning and, at the age of 25, another move north to Philadelphia, where he worked for a time as an organ builder's apprentice and then as a piano tuner and repairman at Wanamaker's department store. It was there that he first heard instruments manufactured by Bösendorfer and Bechstein, and he fell in love with their "warm, intimate" sound. "The small Bechstein is the most musical piano ever built, bar

In preparation for placement of a concert grand's action, Allen resurfaces its wood frame interior.





none," he maintains. Allen began to dream of building his own piano, and in 1969 he drew the blueprints for the prototype and began to order parts.

By 1970 he was able to rent a shop and build his piano's case. But financial problems overwhelmed him, and when a West Coast-based religious organization offered to move him to Oregon and subsidize his venture, he accepted. The association was unhappy and short-lived. Now Allen, who married and divorced during those years, has another sponsor, an independently wealthy record producer who has offered financial assistance without strings to allow him to pursue his greatest love in peace.

He is understandably frustrated, however, at the lack of interest professional pianists have shown toward his instrument, particularly since they are known as a breed for their dissatisfaction with even the best pianos; they are constantly searching for that perfect instrument. As if to add irony to injury, Allen's workshop during his Philadelphia years was only a few doors down the street from the Academy of Music, the city's major concert hall. Although music students from the prestigious Curtis Institute nearby, as well as members of the Philadelphia Orchestra, had tried the handmade instrument and spoken highly of it,

none of the major performers who came to play at the Academy showed any interest in visiting the workshop. "You know, there was no real initiative, no curiosity whatsoever," Allen recalls. "It just blew me away."

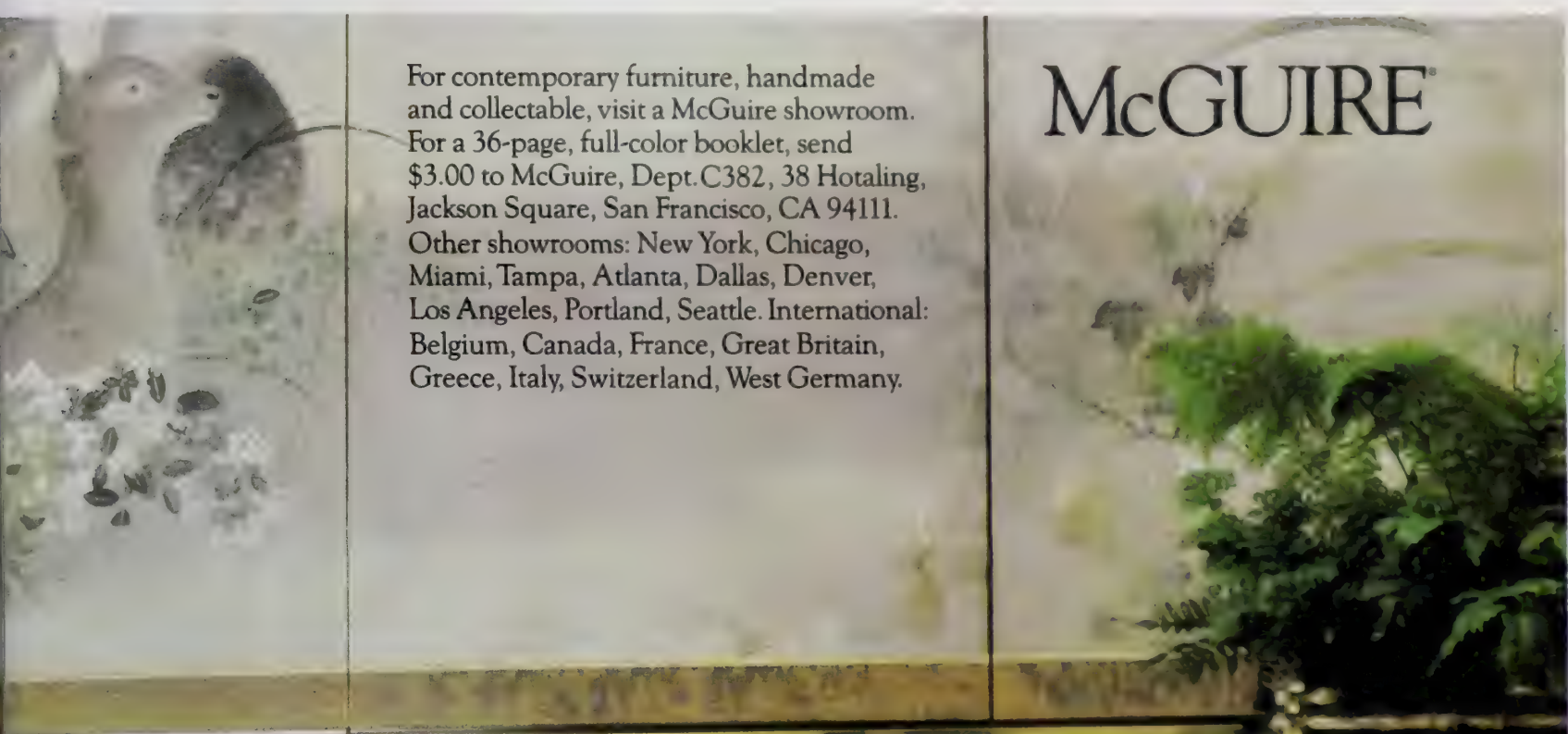
Nowadays things are looking up. Allen's second piano, which he believes to be a significant improvement over his prototype, has been purchased by an up-and-coming young keyboard virtuoso named Cyprian Katsirsis, who used it last fall for a Liszt digital recording with Eugene Ormandy and the Philadelphia Orchestra on the Angel label, to be released in June. A more distinguished launching pad (for Katsirsis as well as the piano) can hardly be imagined. And the consensus of those present at the recording session was that the piano did indeed sound lovely.

Since this was not a concert-hall performance but a recording session using sophisticated sound equipment, the piano's volume cannot be accurately judged. While Allen's instrument has been heard in recital in smallish auditoriums—Alice Tully Hall in New York City's Lincoln Center, for example—it has yet to prove that it can hold its own in a large auditorium against a behemoth orchestra such as the Philadelphia. Whether the instrument will have the brilliance to pene-

Concert pianist Gary Graffman tests the Mark Allen in Portland, Oregon.

trate the forests of Tchaikovsky or the swamps of Rachmaninoff also remains to be heard. I voice this question not because I have doubts, but because until one tries it one cannot know.

Meanwhile it must be said that Mark Allen has succeeded on his own terms. For me the ideal piano is one that can evoke on demand not only the voice of Kathleen Ferrier, but also Chaliapin, Heifetz, Casals, Rampal, Barry Tuckwell, the Boston Symphony Orchestra, the Mormon Tabernacle Choir, and, when called for, a squadron of dive-bombers. But as Allen makes abundantly clear, that is by no means *his* goal. He is thinking not in terms of what he describes variously as the Steinway's "aggressive tone," "roughness of scale," and "harmonic garbage," but rather of the "musical" Bechstein and Bösendorfer. ("Aha! What he wants is that mushy European sound!" counters a Steinway representative cheerfully.) The preference for one sound quality over another is personal and not at all the point. What is important is, first, Mark Allen's vision, second, that he is producing a first-class instrument, and third, that he will undoubtedly continue to do even better.



McGUIRE

For contemporary furniture, handmade and collectable, visit a McGuire showroom. For a 36-page, full-color booklet, send \$3.00 to McGuire, Dept. C382, 38 Hotaling, Jackson Square, San Francisco, CA 94111. Other showrooms: New York, Chicago, Miami, Tampa, Atlanta, Dallas, Denver, Los Angeles, Portland, Seattle. International: Belgium, Canada, France, Great Britain, Greece, Italy, Switzerland, West Germany.



“I LIKE ANYTHING THA



MAKES MY BLOOD RUSH"

Looking in on a secret collector of masterpieces

THOMAS HOVING
PHOTOGRAPHS BY SETH JOEL

His name is unfamiliar; his fortune, relatively modest. Slightly over middle age, of a little more than average height, he does nothing to call attention to himself. If you spoke to him you would be struck more at first by his professorial demeanor than by any crackling energy. This man may be muted, but he burns with a passion. He owns one of the most diverse art collections in America, a collection containing over 2,000 works spanning 20,000 years. There is not a museum director in the world who would not covet at least a portion of it.

For reasons of security, the collection must remain hidden and the collector anonymous. His face was mask-like and immobile when he showed me around. The only outward sign of that inner fire was his eyes. They darted alertly from mine to the walls, table, and mantelpieces of his house, as if to reassure him that everything was indeed in place.

The range of the collection is global; the eclecticism, staggering. Within a few hours of my first visit I saw a rare figure from the American Indian mounds culture, a pair of Celtic statues, a dozen Greek vases of the 5th century B.C., Chinese terra-cottas and porcelain, Egyptian sculptures, trecento panel paintings, canvases by masters of the high Renaissance, late-14th- to early-18th-century tapestries, Renaissance, Rococo, and modern bronzes, and contemporary paintings.

The obvious scope and quality of the material led to my first question: "How and when did you start?"

"I began when I was seven," he answered. "My grandmother painted, my aunt painted, and my mother was interested in art. At seven I fell in love with my aunt's art books, particularly those about Peter Paul Rubens. I began tracing with my fingers some of the nudes, starting around the breasts and nipples and then down the lines of the stomach. Slap! My aunt would call a halt to that! Afterwards I started making my own drawings. At college I studied a little art history, although I majored in science. But there was *never* a moment in my life when I was not fascinated by art—all art. I learned through saturation."





At the age of 15, he made his first important acquisition. In the window of a furniture shop he spied a pair of beautiful terra-cotta fighting cocks (*top*). They turned out to be Chinese—Sung dynasty. He arranged a loan from his father for the money—\$75 with the promise he would pay him back in six months with money from odd jobs. “And I did,” he concludes.

He reached over to a brass necklace draped around an abstract sculpture (*middle*). He had come across it in Paris in 1946, he explained. Years later, when he showed it to the owner of the gallery who handled Alexander Calder, he learned that it was one of the pieces of jewelry that Calder had fashioned in Paris in the early 1930s in order to make a living.

As we picked our way in gingerly fashion through his crowded chambers he talked animatedly about the pieces that came to his attention.

“I’m told that this is an early Rembrandt [*right*]. It’s the *Baptism of the Eunuch by Saint Philip* on wood and dates around 1629. The team of Rembrandt specialists who traveled the world in the mid 1970s believed they found the original, which is now hanging in the Convent of Ste. Catherine in Utrecht. But that one is vertical in shape. Mine—horizontal—is precisely the shape of the contemporary engraving from my painting by the engraver Vischer [*bottom*]. Near the Rembrandt, I have hung a work by either his teacher, Pieter Lastman, or Leonard Bramer, depicting the worship of the golden calf” (*top left*).

Why was he so confident that he was collecting authentic pieces, I asked. Had he sought the advice of professionals? “Experts have studied my collection. People like Hans Tietze, Millard Meiss, and Richard Offner. Offner, one of the greatest scholars of the Institute of Fine Arts in New York, had an apt thing to say about my collection. ‘It is,’ he told me, ‘of great purity, for it is not burdened with the eye of a trained specialist.’ I have never asked a specialist for an opinion *before* I buy something. That would be sharing, even losing, the vitality of the hunt. Besides, mention something to an expert, possibly *he’ll* go for it.

“In all my years of collecting, not one single piece came from a dealer. If I had bought from art dealers, I wouldn’t have been able to afford anything. My works came from small shops and private homes. My best sources were lawyers who were liquidating estates. Sometimes, I bought from auctions. Nor have I ever planned my collection. Art is art no matter when or where you find it. I like *anything* that makes my blood rush and excites my eye.









"My pieces revivify me. I have never bought a work of art for investment. It's like love, like passion. It's marvelous! When I look at them I remember every chapter of the hunt, the chase!"

We paused at a table in the dining room, which was thickly planted with sculptures. He pointed to the group in the middle of the front rank (*left*).

"This Wei dynasty piece is one of the rarest things in my collection. I don't know what it represents yet. I found it in a bric-a-brac shop. I have surrounded the Chinese sculpture with pieces from Egypt, a Clodion, a Benin head. And here, look at the Coysevox terra-cotta. It's a bozzetto. In New York, at the Metropolitan, I'm told, there's a portrait of Coysevox. And under his hand is *my* piece [*top*].

"Just before I find something good, really good, I get these strange, almost seismic feelings."



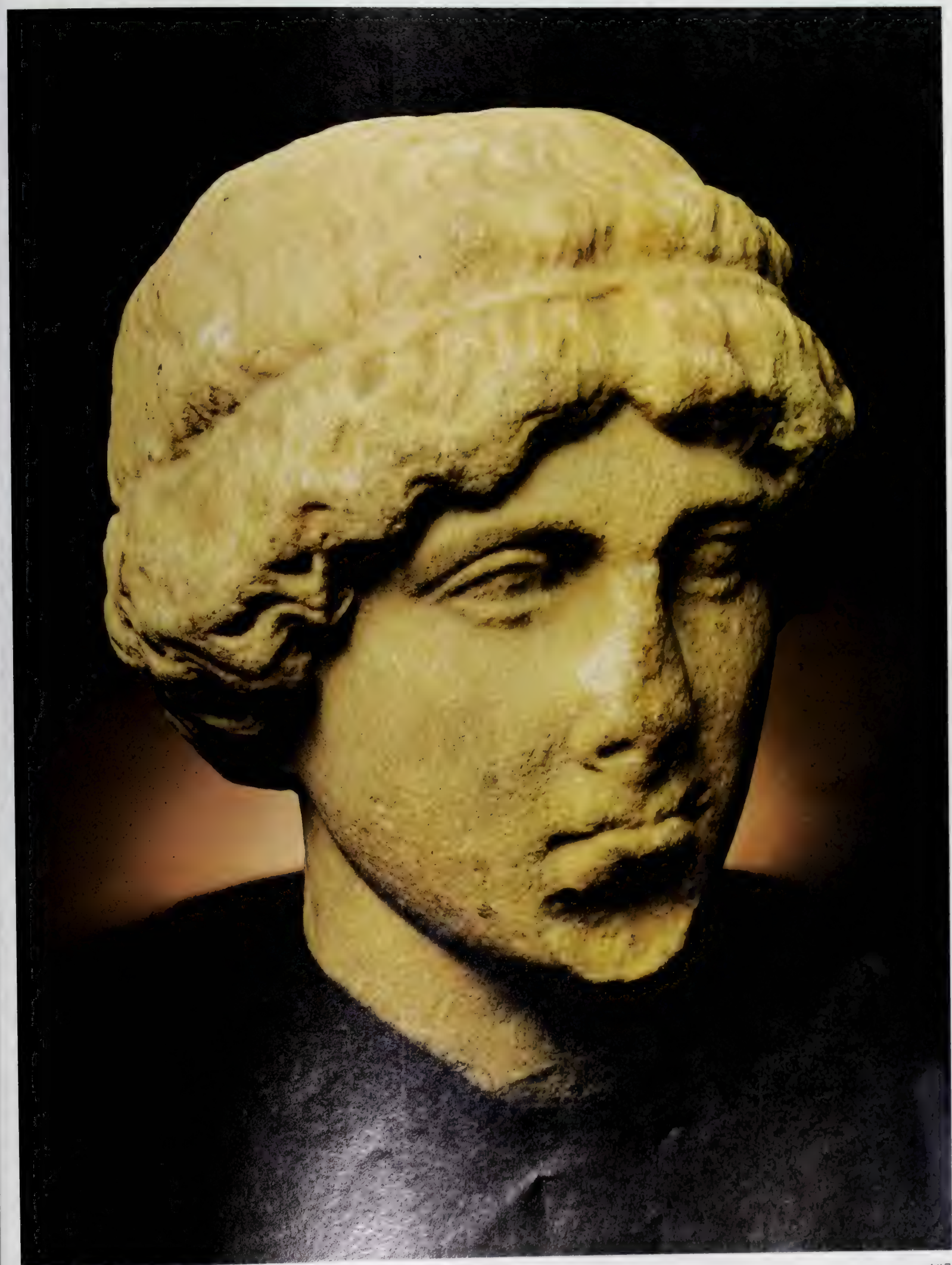
As we proceeded on the tour the collector would occasionally take hold of an object or sculpture and give it to me to examine. I scrutinized a serene marble head of a youth which was described as Greek, 5th century B.C., "perhaps from the Temple of Zeus at Olympia," and which seemed wholly convincing (*opposite page*). He offered me a bronze of arresting quality, which, he said, was one of six made posthumously from a plastilene self-portrait by the Austrian Expressionist painter Egon Schiele (*bottom left*). We passed by tables laden with Florentine bronzes, walls adorned with paintings of startling variety—a Swiss portrait of the 19th century, the portrait by Van Dyck, and a bold image of Sir John Harrison, the inventor of the chronograph, painted by Bartolomeo Nazzari (*top right*).

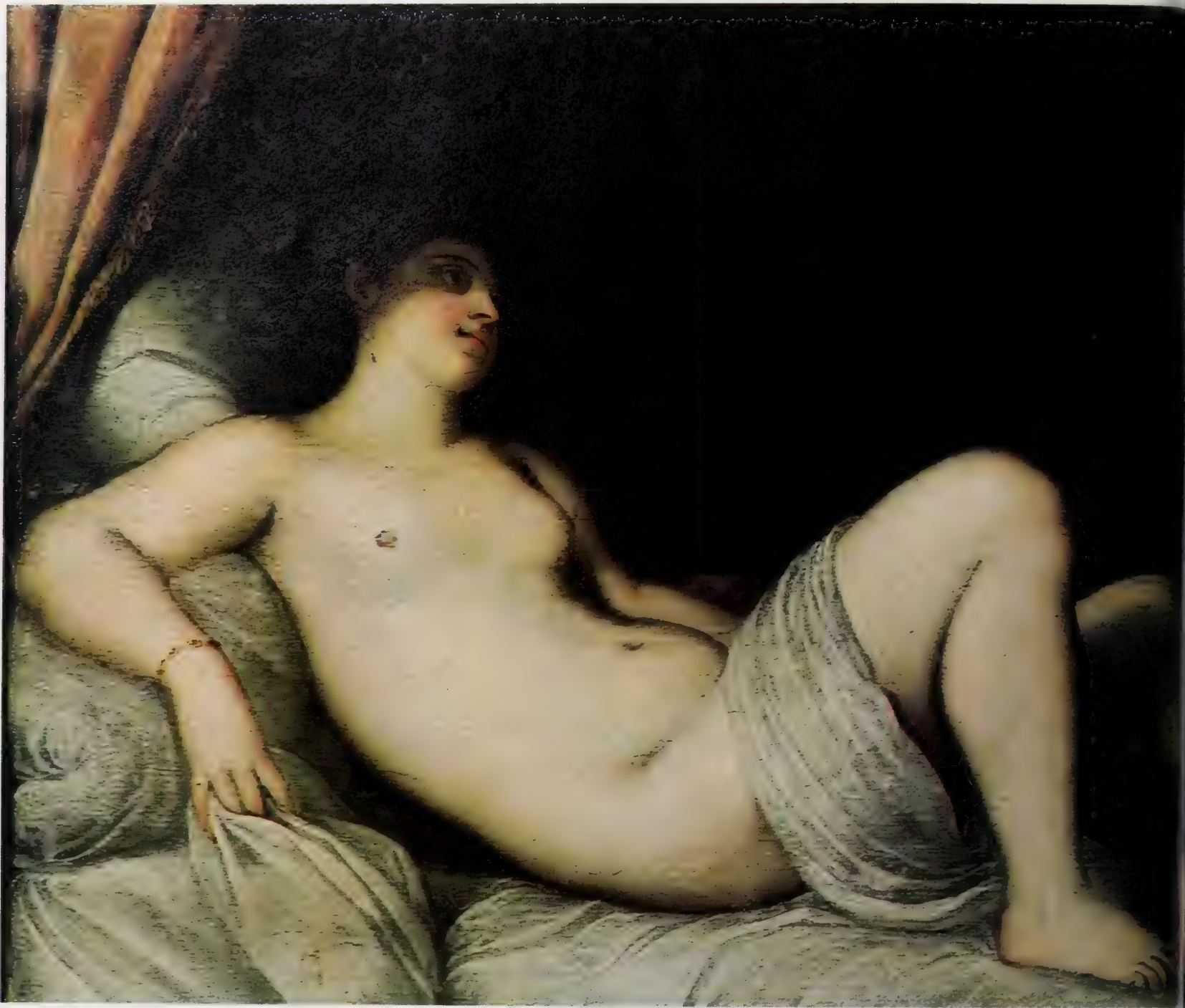
From a large corner cupboard, he drew out an imposing diorite sculpture of a kneeling man, describing it as "American Indian mounds culture—virtually neolithic in date [*top left*]. It's one of the most important ever discov-

ered." He confided in me that the curator of primitive art in a famous museum loved it. The diorite sculpture was followed out of the cupboard by an intricately carved Maori wooden box from New Zealand containing an ornate *mere*, or ceremonial clapper (*middle left*). In fading ink, a note inside stated, "... this box was given to me by Hari Tautika at Roto Aire, December 30, 1806. It is very ancient and was sent as a present [*sic*] to the natives of Roto Aire by Hongi-ika." The piece had been discovered in a tiny shop outside of Syracuse in New York State.

I asked how he kept the collection so secret. "I don't want or need publicity for myself," he replied. "Dealers, of course, don't know I exist. Most of my published pieces have never carried my name."

We entered a spacious gallery paneled in oak, on every inch of which was hanging a painting. He pulled me over to a large canvas representing Danaë and the shower of gold. Could it really be a Titian?

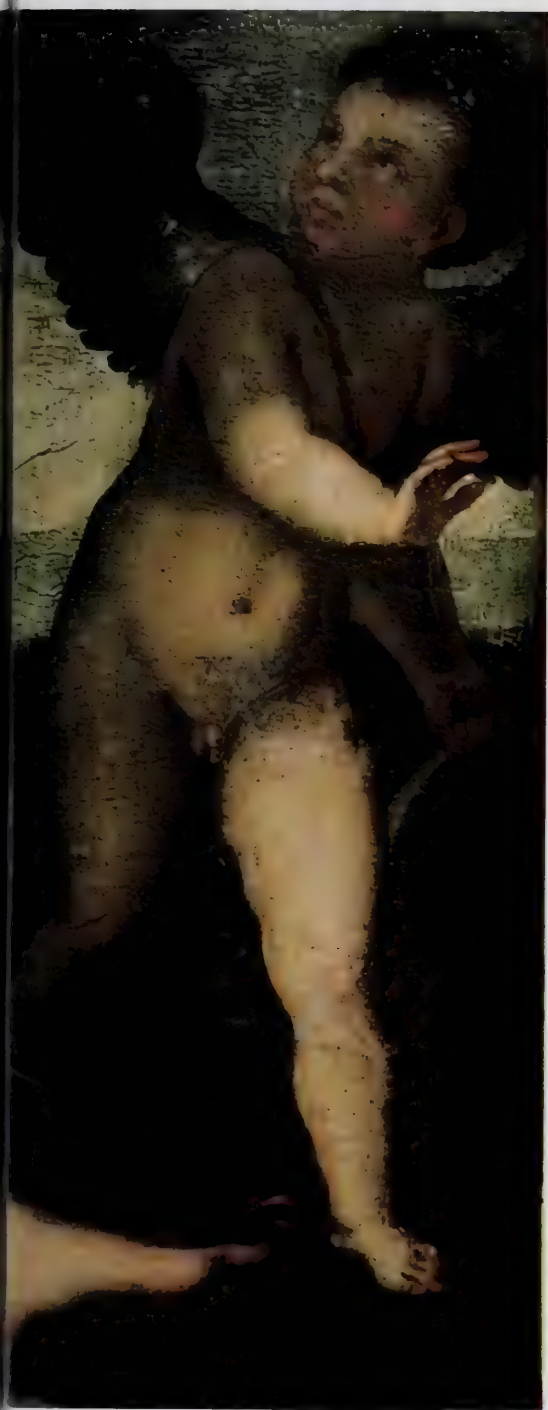




"Hans Tietze certified it as 'an early version of Titian's *Danaë*,' and Erica Tietze-Conrat mentioned it as such in the 1967 *Encyclopaedia Britannica*," he said confidently (top). "I came across the painting in a hayloft. I saw a dark, obviously overpainted canvas. Cupid had his penis covered with a flower. The woman's breasts were large, Rubensian. Then, in the sky, I saw some fine details that looked Venetian, and the long, strong, and abstract proportions of her legs looked Renaissance. So I bought it."

"There's *nothing* like Venetian painting of the Renaissance," the collector declared, leading me toward a canvas measuring at least six feet across. "Take this large sketch depicting the Pool of Bethesda, the original model for the painting—over 30 feet long—now in the School of Saint Roch in Venice" (bottom right). He related



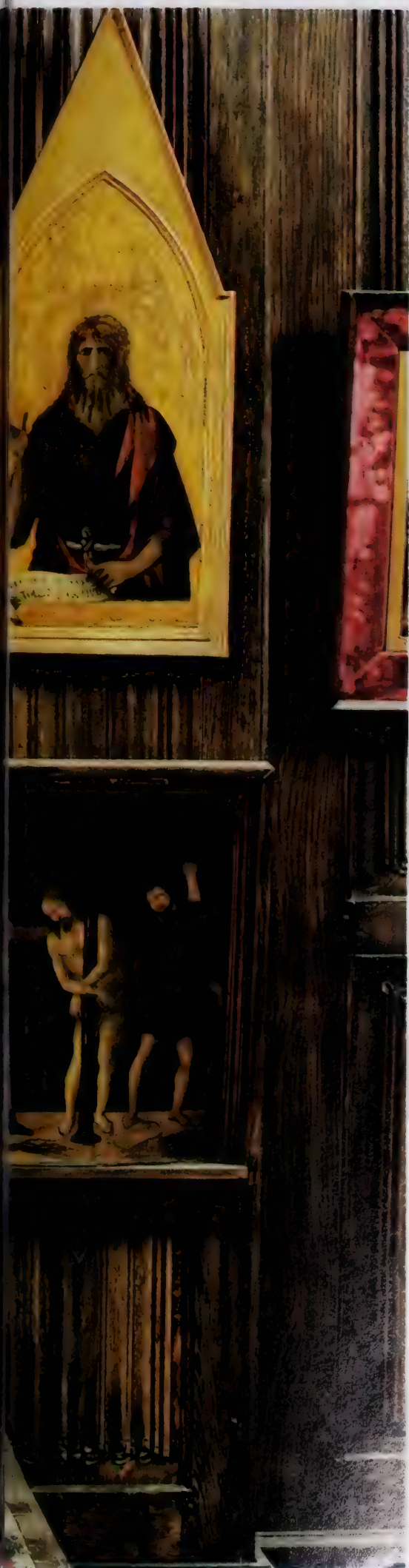


how he bought the work, a Tintoretto, from an English collector whose family had stored it away through both wars. "Discussing the Tintoretto reminds me of my little El Greco: it is a small head of Christ—three inches by two and painted on vellum" (*far left*).

The collector led me gently by the arm to a beautifully painted portrait of a man whose facial features seemed deliberately slightly out of focus. "No experts have ever seen this. It must, of course, be a Goya," he said blandly (*near left*). "I came across it in a basement. It was filthy! I cleaned it down to the original varnish. Aren't the hands splendid? You can sense the strength of his fingers inside that glove. But, come, let me show you some of my real masterpieces."

I was guided past an imposing red-figured krater of the 5th century B.C. with its original cover (*top right*).





On the floor beneath I spotted a large colored drawing of a head in profile. I knelt to examine the piece, while my guide told me what it might be. "According to Richard Offner, this is a fragment cut out, as you can see, from a tapestry cartoon. He thought it was either Raphael or Giulio Romano or one of the other assistants. I find it reminiscent of the cartoons one can see in the Victoria and Albert Museum."

He mentioned in passing that he cleaned most of his pictures himself. I expressed my feeling that amateur restoration could be dangerous.

"If you train yourself carefully and are extremely cautious, it's far better if you do your own restorations. Thirty years ago I was watching a restorer clean a Van Dyck portrait I had just bought. I noticed to my horror that his rag was stained with a bit of color from the face. 'Hey, you're taking too much off,' I yelled. 'I can fix it,' he said and shrugged. Then he confided to me that the entire left leg of a well-known El Greco in a famous U.S. museum was not the master's, but *his* creation. I said, 'What do I owe you?' and I left with my painting. I studied the writings of Doerner and others. I learned to mix the proper chemicals and experimented on some third-rate paintings. In time, I knew how to clean down to the original varnish, no further."

He then led me into a strikingly beautiful gallery entirely paneled in oak linen fold (*center*).

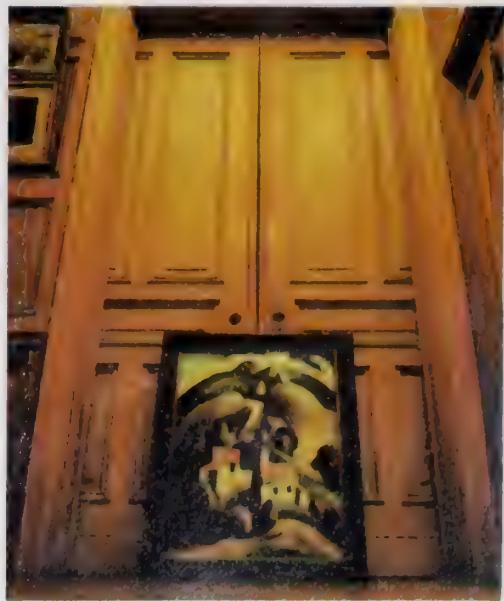
"The linen fold is English. The room was the wardrobe of King Edward IV. The great-granddaughter of King

George IV gave the paneling to me and I replicated the original room. I love it. It is there where the pride of my collection is displayed—my trecento paintings. I have a fine Taddeo Gaddi of the 1320s and, nearby, this Saint John the Baptist, a signed and dated panel by Lippo Memmi—one of three in the world—1333. The Saint John, which is the pendant piece to the *Virgin and Child* in Berlin, is one of the first works I ever got at auction. It was in New York. Thank God, there was virtually nothing written about it in the auction catalogue" (*previous page, top left*).

He pointed to "other pleasing things" hanging in his linen-fold gallery. I saw a rare, beautiful tapestry fragment of around 1400 representing a wild man (*top left*). And a Bugiardini that "isn't so bad, either" (*previous page, bottom left*).

It was difficult to leave. The collector insisted on showing me a dozen more treasures, apologizing that his Hans Hofmanns were not hanging. He took me on a detour to see a splendid, very early canvas of the church at Chilmark by Thomas Hart Benton, which had been recently acquired by the collector's daughter and was propped up on the floor of her closet (*bottom*).

As I thanked him for the tour and said good-bye, he had a last, wry comment. "Since the world has become art-value conscious, it has become much more difficult to find things. When I was really collecting, art didn't have cachet. Years ago, when I was a bachelor, I had an apartment filled with my fine pieces. One evening a beautiful young lady friend came for dinner. She looked around and said, 'Why do you live with all this junk around?' Recently I saw her at Sotheby Parke Bernet, together with her wealthy husband, bidding vigorously for a very expensive Impressionist painting. Ha!"





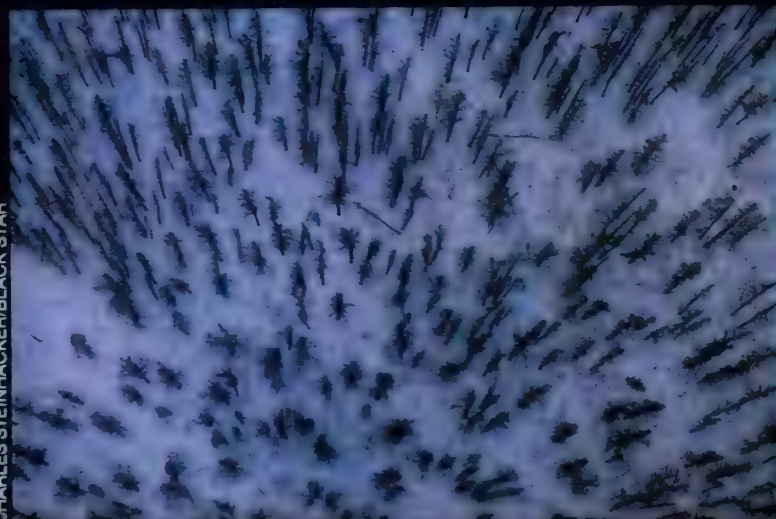


THE CONNOISSEUR'S EYE

THE NAKED LANDSCAPE



ERNST HAAS



CHARLES STEINHACKER/BLACK STAR

How eye-opening this time of year up north can be! The worst of winter is past, only traces of snow remain, and the leaves have not yet returned to the trees. It is now that we can actually see the subtle topographic forms around us. Leaves are a kind of clothing for the land. In the early weeks of spring, we gaze on the naked landscape.

The photographers whose work appears on these pages clearly recognize the transition. Though their focus is first of all on the aesthetic pleasures of nature (and the more complex problem of color and composition), they also seem intent on capturing the essential purity that marks

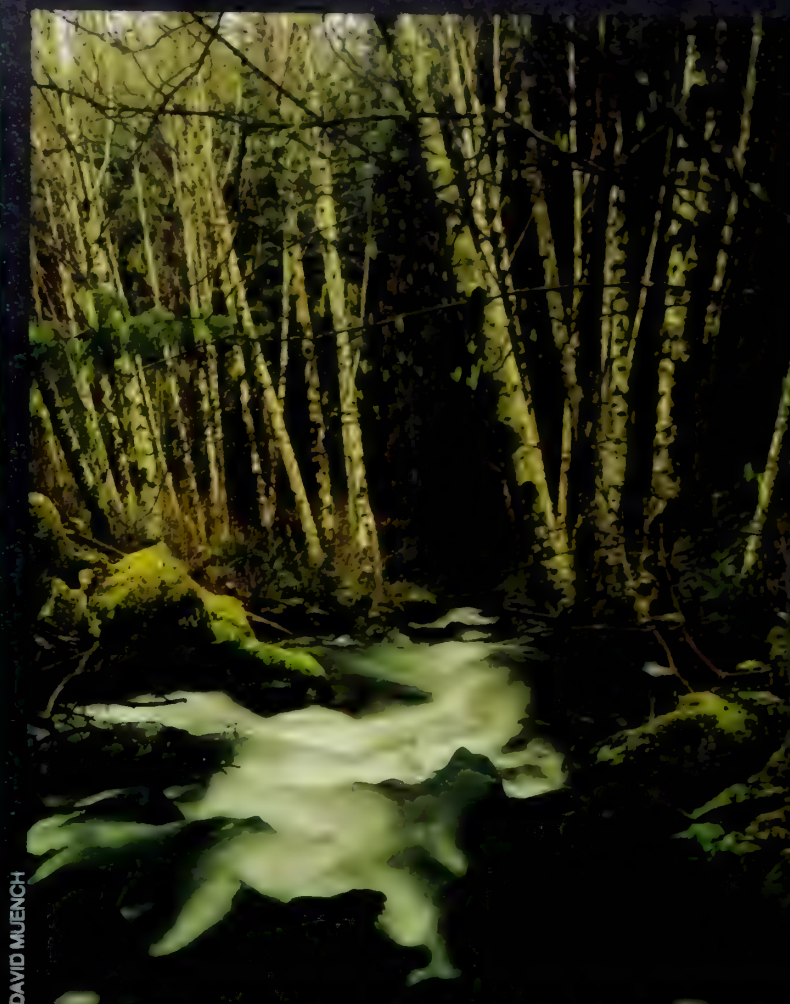
this season of sparseness and delitescence.

The absence of leaves, except on the furry conifers, changes all scenery. Leaves are so beguiling they virtually create our perception of trees. They hint of shelter, whisper about the weather, filter light and dapple it. Without leaves, arboreal details that would be lost in the great harmonies of green can be seen. The birch, always a shy presence, becomes during these March days an aristocrat in white. The elm, maple or linden that would merely crown a lush hill in summer now etches a delicate silhouette, defining a huge horizon. The world without leaves seems open and various.









DAVID MUENCH

Our very appreciation of time alters. Confronted with the soft nude swell of a drumlin or moraine, we sense the long, inexorable processes that structured the earth's surface. Before the sweep of farm furrows, we can note the domesticating touch of man—and perhaps discern its transitoriness as well. The March landscape can thus be a great teacher.

Even the most avid land-owners are often surprised. They walk their grounds, proud in an assumption of knowledge of every dip and ripple on the property. But when the fallen leaves are blown away, when thick snows no longer blur the contours, they see their familiar turf as if anew, amazed by the land's feel—its true shapes revealed.

What explains the fresh vision? Surely some of the answer lies in a change in the quality of light. As chill winter moves toward spring, the air appears to take on mystery and depth; February's bright transparency turns into March's evocative shadowiness. Or-

dinary surfaces are molded by this light, becoming extraordinary and sculptural.

Under March's nacreous skies, colors emerge from their months of hibernation. This is a time of restrained browns and ochers, creamy grays and russets. The palette might have been borrowed from Paul Klee or Alberto Giacometti, but not from Gustave Courbet. It is muted, elegant, passionate.

The moment's greatest appeal, of course, lies in its promise of imminence. We look to (and through) trees in order to see more—not just the temporal contours behind the lace of bare branches, but also the augury of the land's rebirth and renewal.

Soon the last of the snow will thaw; the cold brooks will brim and plunge toward the sea. And soon the trees will start to bud, utterly changing our vision once again. Before that vibrant rush begins, we might well relish the uncelebrated beauties of early spring. It is one of the year's pensive moments, the only one filled with excitement.

THE JOY OF COOKERY BOOKS

JANE MERRILL FILSTRUP
PHOTOGRAPHS BY HANS NAMUTH

Professor David Segal at Harvard not only collects cookbooks; he uses them in his own kitchen, learning the oddest things.



For centuries the cookbook has been as indispensable to European and American households as the family Bible. Probably no other subject has created as many best-sellers as food has, and probably none has had more influence on human life. David Segal, who teaches urban economics at Harvard University, is not only a man who enjoys good food; he loves old books about it. His is one of the world's great, private collections of rare volumes related to cookery, dietetics, and the table. Segal savors colophons, imprints, auction prices, and provenances the way a gourmet remembers every detail of a superb meal or bottle of wine. Cognoscenti of rare books and culinary history from all over the globe stop by Segal's apartment to see La Varenne's *Le Patissier François*, 1655, one of the rarest of all French cookbooks, or the only complete set of Mrs. Beaton's *Book of Household Management*, serialized from 1859 to 1861, or 75 other comparable holdings.

In total, Segal's collection is composed of about 1,000 volumes—enormous by rare-cookery-book standards. Nearly all of them are pre-1800, mostly from the 17th and 18th centuries, before modern printing changed the way books were illustrated, printed, and bound. The collection contains more than a dozen incunabula, or books printed before 1501, volumes on

table manners and etiquette for children, books on carving, instructions for wine making, treatises on dietetics and medicinal cookery, and menus. Such household books, at first an indispensable feature of the palace, the manor house, and the convent, but by the mid 18th century also of the middle-class wife's kitchen, find a place on his shelves, too. If the cooking interest is principal and the focus is on food preparation and serving, Segal collects the book.

Segal bought his first rare books in the early 1960s. At the time he was serving as U.S. vice-consul in Kenya, just when the former British colony became an autonomous nation. As departing colonists sold off all but their essential household effects, Segal snapped up their old books simply because he liked them. Back in Washington, he chanced across the cookbooks section of the Library of Congress one day while he was browsing through the rare-book stacks. The beautiful old volumes appealed to both his bibliophilia and his joy in eating. He has been a serious collector ever since. A cosmopolitan and debonair man, Segal collects with the help of Friederike Snyder, a Harvard Fellow and lecturer in Slavic literature. Together they travel in search of additions to his collection. He knows precisely what he wants, and, he says, bargains do still exist for the very skillful shopper.

It was not until last year, after Segal completed his purchase of the outstanding cookbook collection from

Jane Merrill Filstrup often writes for this magazine; her last article, "The Return of the Wheelman," appeared in the February issue.





the estate of the late André L. Simon, founder and president of the International Wine and Food Society, that Segal's own collection rose from being merely fine to virtually peerless. The purchase of 1,150 volumes, made piecemeal over a decade, was something of a coup for the Harvard economist, and although he paid \$150,000 for it, he has already recouped his investment by selling off all but 150 of the rarest works in the collection.

The incunabula that are now in the Segal collection include three editions of Platina's late-15th-century *De Honestia Voluptate* in its original Latin, the earliest known book on cookery and one of the most influential and widely read humanistic treatises of the Renaissance. With its instructions for food preparation, sauce formulas, and nutritional advice, it was translated into German, French, and Italian (thus making it the first Italian cookbook). Segal also owns the best preserved copy of the first German cookbook, the *Küchenmeisterey*, printed in the year 1487.

Among the professor's favorite works are several early children's books in French. "Vernacular works are always more sought after and more fun because they are easier to read," he says. One, *La Contenance de la Table*, Paris, 1490, may be the first

printed children's book. It has only six leaves and is written in verse, each stanza addressing its readers directly as "*Enfant*." Segal also has a 1420 Latin manuscript in verse of table manners for children, and from these two works he has learned some interesting details of social history. "The transition from wiping your soiled face on your sleeve to wiping it on a napkin was made during the 15th century," he notes. "We have the issue discussed in both books." Another unique property is the early-16th-century French *Les Meurs de la Table*, a recap of instructions for the young from the 15th-century Italian educator Sulpicius, who taught grammar and table manners in the same volume.

The carving books in Segal's Collection were published between 1620 and 1685, the sumptuous period of the Baroque age. They show intricate illustrations not only on how to carve meat and fish but also on how to cut up vegetables. Then there are detailed instructions for a hundred different ways to fold a napkin, even into animal shapes. Professor Segal exults: "In the mid 17th century, extraordinary attention was given to presentation at table. Imagine! To put a sense of humor in your napkin!" Prominent among the carving works is an Italian manuscript of 1466, one of the earliest

No vicarious gourmet, Segal loves good food and talk as well as cookbooks.

texts on the subject, attributed to a Michael Calefano. It offers cooking directions, but its real purpose is to elevate the role of the carver on the kitchen staff; the instructions on where to slit and snip correspond to carving methods used today.

There are also outstanding works on viticulture. Two of them are the first known illustrated books on wine making, correcting, and coloring, one the 16th-century *Kellermeisterey*, and the other, Petrus de Crescentiis's 15th-century *Ruralia Commoda*. The wine group also contains William Turner's *A New Booke of the Natures and Properties of All Wines*, known as "Shakespeare's wine book," because all the wines in his plays are mentioned in it. "What amazes me," says Segal, "is how wine makers could correct a sour or cloudy wine long before the enzymes were identified or the chemistry understood." Here again, he finds social history: "Wine was far more important to diet then than it is today. It was invariably a safe beverage, by contrast to water or milk, and it had medicinal uses." To illustrate, he shows a woodcut of an early Tudor queen wearing only her crown, having a bath in a wooden tub outdoors. She

Worth more than their weight in gold



Even this actual 18th century scale, designed to measure accurately the gold content of coins, could not estimate the true value of these CORUM timepieces. Made with authentic gold coins, for instance the German 20 mark piece, the U.S.A. 20 dollars, the French Napoleon III 100 francs and the English George V £1, their value far exceeds the gold content. In fact, what they are really worth will only be evident as time goes by.

As fathers pass them on to their sons. From century to century. For their quality is measured in generations, not in years.

Les Spéciales de  **CORUM**
Maîtres Artisans d'Horlogerie
SUISSE

Les Spéciales, an unprecedented collection of distinctive models, created by CORUM's master craftsmen, feature reassuring to progressive minds — now also available with an electronic quartz movement, and water-resistant.

For a brochure write to CORUM, 2301 La Chapelle Road, Switzerland.



holds a raised goblet in one hand, and the caption reads, "The author admonishes a draught of warm wine against taking chill."

Several old menus adorn Segal's walls, giving us an idea of how the very rich feasted. One, actually a palace purchase record, written on parchment, tells us that at a dinner in the Louvre given by Catherine de' Medici January 14, 1586, guests ate pheasant, lark, and veal, and for dessert they had apple tart. Then there are the richly embellished menus from the coronation banquets of Nicholas and Alexandra, rulers of all the Russias, in May 1896. Guests dined on crab soup, piroshki, poultard with Finnish mushrooms, artichoke salad, and ice cream. The collection's most valuable menu items are probably the Star Chamber Accounts for 1591-94, purchase records for banquets that followed English cabinet meetings. On January 24, 1594, for example, they ate oysters in sweet butter, "green fishes," herring, salmon, pike, crayfish, lobsters, veal, capons, quail—and apple tart. Other items include menus of meals served in the households of English and French sovereigns down to George V, including lavish bills of fare from the courts of Louis XIV, XV, and XVI. From 1790 is a menu from France's oldest continuing restaurant, the Grand Vefour in Paris. And from

For company and expertise, Segal turns to fellow collector Friederike Snyder.

the latter part of the 19th century there is a profusion of Art Nouveau and Art Deco food lists from gala banquets at aviation and fencing clubs, embassies, and even craftsmen's guilds.

Interest in things culinary came naturally to David Segal. His father, a successful Washington, D.C., lawyer, was a serious epicure, and meals in the household were prepared by talented Chinese chefs. David learned to use chopsticks before he did a knife and fork. During summers, the family traveled extensively in Europe, and together they dined in the great restaurants of Europe. Segal recalls, "In the late forties, Alexandre Duma inherited the mantle of being France's greatest chef. Once my father took me to lunch at the Hotel de la Côte d'Or, in Saulieu, Burgundy, where he presided, and I was very impressed. Here was a *métier* practiced to perfection. I took home movies of them together, and the image made a permanent impression."

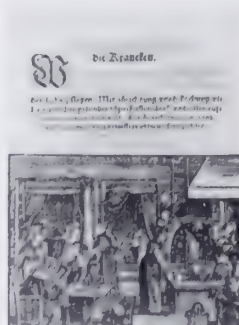
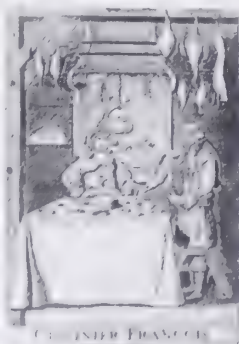
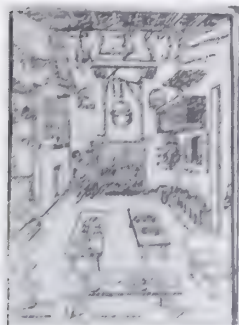
As an economist, Segal is irritated with the academic establishment for its underrating of the importance of cookbooks. He maintains that his volumes contain valuable economic and social history. But his enthusiasm for culinary history flourishes in part

because of his community. He contends that Cambridge, Massachusetts, where he lives, is the American center for cookbook authorities. In this small academic city is a group of scholars, food writers, and broadly educated cooks who meet each month for an evening devoted to food. "In April of last year," he remembers, "the subject was garlic. Everybody brought in some unknown information—a Latin poem, sources on its medical and aphrodisiac properties, something on the invention of the garlic press, a Persian pun. I wager more scholarship on garlic was presented that night than at any other time or place hitherto. And the room in Adams House was redolent with the garlicky canapés one of the members had prepared."

A bon vivant as well as a scholar and connoisseur, Segal gets enormous pleasure from the chain of friendships and stimulating contacts that his collection brings him. He and Friederike entertain often, and Julia Child, another Cambridge resident, is a frequent guest. Child has told them that they are the only amateur cooks in Cambridge who dare to have her to dinner. And what did they last serve America's most celebrated cook? "Scallops Florentine, julienned carrots, romaine-and-avocado salad, sorbets and cookies, Rossigny-Compte de Vaut 1969," Friederike replies without hesitation.

In spite of his gregariousness, Segal does not encourage casual visitors to his library. "Unlike a painting, a book ages a little every time it is shown," he says. Indeed, books are among the most fragile of all antiques. Every book that he owns, Segal points out, was originally published in editions of thousands, yet in each case only one or a very few copies survive.

He does welcome visits from other serious collectors, especially those who, like himself, are not rich but are resourceful enthusiasts, spurred by their love of the chase and their passion for old cookery books. "Serious collectors tend to know their books rather well," he observes. "There are several wealthy collectors who know their cookery books less well. I could neither afford nor would I want to have a collection I didn't know intimately. It would take away the fun."



BOOKS PHOTOGRAPHED BY LILIAN KEMP

The president of Braxton, Braxton and Whipple should never write a friend as president of Braxton, Braxton and Whipple.

In today's society, with its hectic pace, a personal note is particularly appreciated.

For, in addition to what is written, it says something more—that you've taken time out of your busy schedule to express your friendship.

However, that warm gesture is not compatibly conveyed on a business letterhead

The answer, of course, is stationery of your own

And the paper that's best for your personal stationery is the paper that the best companies value for theirs: Crane

Crane papers are made of the finest fiber known for stationery: 100% cotton
Resulting in the most handsome papers

upon which your thoughts can be expressed

At the finest stores you know. Crane & Co., Inc. Dalton, Massachusetts 01226

Crane

We've been taking your words seriously for 181 years.

BRAXTON, BRAXTON & WHIPPLE, INC.
315 PARK AVENUE, NEW YORK, NEW YORK
OFFICE OF THE PRESIDENT

Thomas S. Braxton

Thomas S. Braxton

Thomas S. Braxton

SAN FRANCISCO MUSEUM OF MODERN ART



PORTRAITS OF A MARRIAGE

HAYDEN HERRERA

"I suffered two grave accidents in my life," the Mexican painter Frida Kahlo once said. The first came in 1925, her seventeenth year, when a Mexico City bus in which she was riding collided with a streetcar. The crash broke her right leg, crushed her pelvis, fractured her spinal column, and caused other problems that made much of her subsequent life a misery. As for the other accident, it was, she said, half joking, "Diego." Diego Rivera, the great muralist who painted epic leftist messages on public walls, married Frida in 1929 after his two previous marriages had failed. He was perhaps the world's most famous painter at the time and certainly a great fabulator and philanderer—hard to live with.

The two accidents were linked by Frida's becoming a painter. Her studies in preparation for medical school were interrupted by the bus crash. "Without paying much attention," she recalled of her convalescence, "I began to paint." She borrowed brushes and colors from her German-born father, a photographer and amateur painter, and had her Mexican mestiza mother set up an easel that could be attached to her bed. In September 1926, Frida produced the first in what would be a long series of self-portraits. It was an amateurish piece, but it had a peculiar intensity—a feeling that making it was essential to her well-being. This quality, one that was to mark all her painting, greatly appealed to Rivera. Frida was, he said, "the only example in the history of art of an artist who tore open her chest and heart to reveal the biological truth of her feelings . . . the only woman who had expressed in her work an art of the feelings, functions, and creative power of woman."

Frida Kahlo painted

Hayden Herrera is the author of Frida: A Biography of Frida Kahlo, to be published later this year by Harper & Row.



Frida and Diego Rivera on their wedding day, August 21, 1929.

slowly and only when her health allowed. In the years before her death, in 1954, she produced fewer than 200 works. Meticulously painted in a style that owes something to Mexican folk art, her highly personal images brought her recognition in her lifetime—she had one-woman shows in New York, Paris, and Mexico City. But true fame found her posthumously. In the past five years, major Kahlo exhibitions have been mounted in the United States and Mexico. Another opens this month at London's Whitechapel Gallery; it will then travel to Berlin, Hamburg, and Baden-Baden. Wherever the work is shown, people are drawn by Frida's density of thought and emotion. So devastatingly frank are her paintings that looking at them is akin to reading her intimate diary. "I paint my own reality," she said, and a great part of that reality was determined by the ups and downs of her marriage to Diego Rivera.

ELEPHANT AND DOVE

It was in 1928 that Frida met Diego. She was 19, he 41. She had recovered temporarily from the effects of the terrible collision and had heard that Rivera was finishing a mural at the Ministry of Public Education. Frida went there even though she knew him only by sight. "Diego, come down," she called. "I have come to

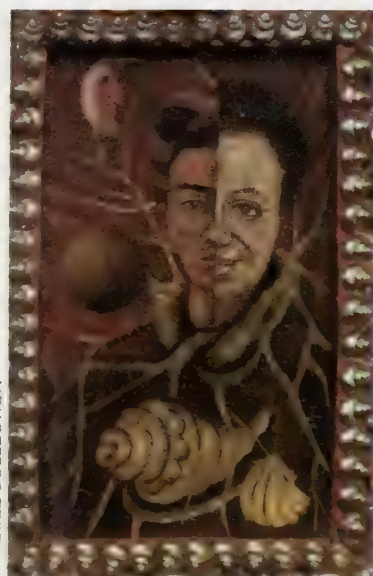
show you my painting. If you are interested in it, tell me so. If not, likewise." The 300-pound Rivera lumbered down from the scaffold and admired what he saw—both the art and the artist. Frida was fresh, direct, almost feline. Her wit was quick, she had the vibrancy of youth, and she was nearly beautiful.

To the consternation of Frida's parents, who objected that Rivera was twice Frida's age and more than twice her size—not to mention being an atheist and Communist—the courtship went ahead. On August 21, 1929, they wed. The Kahlos described the event as the "marriage between an elephant and a dove."

Actually, Rivera was closer to something out of Rabelais. He could (and sometimes did) drink an entire bottle of tequila in four gulps. For him to consume an entire chicken as a snack was not unusual. He wore a Stetson hat and a big pistol, which he loved to brandish. And he boasted endlessly—that he had fought beside Lenin in the Russian Revolution, had been asked to run for the Mexican presidency, and ate girls' flesh wrapped in a tortilla; this last, he declared, was just "like the tenderest young pig." He knew the geniuses and moguls of his day, from Leon Trotsky to Nelson Rockefeller and André Breton. As for women, well, Rivera's hospitality to American tourists, international movie stars, and Mexican models knew no bounds. Because he was so famous, his affairs were well publicized.

For the most part, Frida kept pace. Magnetic, intelligent, full of *alegría*, she had her share of admirers. His infidelities she excused, asserting that she did not "believe that the banks of a river suffer for letting the water run." Nonetheless, friends recall that she often was made miserable by Diego's womanizing. Judging from the evidence contained in her paintings, she cared—and cared deeply—about Diego's every feeling and act.

Frida Kahlo, one of Mexico's finest painters, left a vivid record of what life with her husband, Diego Rivera, was like in his fabulous heyday.



Top left: Self-Portrait with Cropped Hair (1940). Left: Diego and Frida 1929-1944 (1944). Directly above: Self-Portrait as a Tehuana (1943). Right: Photograph of the bedridden Frida at work on a still life in 1952, while Rivera looks on.

Opposite page, above: The Two Fridas (1939). Opposite, right: The Love Embrace of the Universe, the Earth (Mexico), Diego, Me and Señor Xolotl (1949).





THE BIG D

The first example in her vivid chronicle of marriage is a sort of wedding portrait painted two years after the fact, *Frida and Diego Rivera*, 1931. The couple's relationship is clearly a little stiff. They face forward rather than toward each other, and their hands are only tentatively clasped, as if they were new partners, not yet familiar with the intricate, intertwining steps of the marriage dance.

In this portrait, Rivera looks immense next to his bride. He is portrayed as he saw himself—the great artist wielding his palette and brushes. Similarly, Frida plays the role she at the time loved best, the genius's adoring wife. He turns his head slightly away from her; his arms hug his sides. She cocks her head and extends her arms in his direction. It is apparent that even in the first years of marriage, Frida knew that Diego was unpossessable. Her aim is clear: at the very center of the painting, she has placed the couple's linked hands. The pivot of Frida Kahlo's life was the marriage bond.

Perhaps with a secret twinkle, she has given the general outlines of herself and her husband the same shape as the initial carved on Diego's belt—the letter *D*. In her early married life, as well, she conformed to the shape of Rivera's will, deferring to and never competing with him, embracing her housewifely duties with imagination so that his life could be a feast for the eye, palate, and mind.

Yet for all of that, Frida never lost track of who she was or what she wanted. On the contrary, there is in this wedding portrait a note of willfulness in her penetrating eyes and of humor in the mischievous tilt of her head. Frida Kahlo seems completely self-possessed. She evokes a type of woman familiar in Latin countries—the wife who assumes the submissive role but who actually runs her household and manages her spouse with a deft and delicate dominance.

Frida was, Diego said, "the only example in the history of art of an artist who tore open her chest and heart to reveal the biological truth of her feelings."



ONESELF FOR COMPANY

Over the next decade, Frida achieved some success as a painter and Diego won major commissions, not only in Mexico, but also in San Francisco, Detroit, and New York. Yet two such powerful personalities were bound to clash, and they did. Both had love affairs, she most notably with Leon Trotsky, he with Frida's younger sister. By 1939 they agreed to divorce, blandly explaining that it was the only way to preserve their friendship.

The day when the divorce became final, Frida was finishing her first large painting, *The Two Fridas*, a double self-portrait. In it, one Frida is dressed in Diego's favorite Mexican costume, from the Isthmus of Tehuantepec, and the other wears a white Victorian dress. Although the two women's faces seem impassive, the tumultuous sky behind them expresses their true feelings. The rents in the heavens are analogous to the wounds in Frida's psyche. The vast empty space in which the women sit reverberates with their loneliness. Frida's only companion is herself; she holds her own hand. The double self-portrait, Frida said, shows the duality of her personality: a consoling, nurturing self and a self that was a passive victim.

Both women's hearts are exposed—a bold and straightforward device to show pain in love. According to a contemporary, the Tehuana Frida in the painting represents the person Diego loved; near her lap she holds a miniature portrait of Rivera as a child. Diego's importance is underscored by the depiction of the miniature's red frame as the origin of the blood vein that links the two Fridas. Significantly, this vein ends with the rejected Frida, the one in European dress, trying to stop the flow of blood from Diego with a pair of surgical forceps. The attempt fails, however: the blood continues to drip on her dress. There can be no doubt about Frida's feel-

ings concerning the divorce.

That fact surfaces again in *Self-Portrait with Cropped Hair*, painted shortly after the divorce came through, when Frida actually did cut off the long, black hair that Rivera had said he adored. In the painting, sinister, almost animate strands of shorn hair spread over the earth; she holds the scissors defiantly after shearing her

beautiful, carnivorous tropical flower. White threads from the headdress intertwine with black lines that spring from the veins of leaves adorning her hair. This network of tentacles seems an extension of Frida, a path of energy and feeling that unites her with the world. Conversely, the tentacles also draw the world in, as if into a web.

Frida tried to destroy a source of vulnerability and connectedness, hoping perhaps to excise the part of herself that holds the capacity to love. But these acts merely heighten her desolation.

sexuality. In this painting, as in *The Two Fridas*, the subject has destroyed some source of vulnerability and connectedness, hoping perhaps to excise the part of herself that holds the capacity to love. But rather than arresting the malignancy of sorrow, these vengeful, macabre acts merely heighten Frida's desolation.

The Riveras' divorce lasted about as long as a trial separation does today. On December 8, 1940—Diego's fifty-fourth birthday—they remarried in San Francisco. "I'm going to marry Frida because she needs me," Rivera blithely told the press. But the fact was that he needed her, too. She made sure that his shirts were washed, his finances were straight, his favorite meals appeared on time—whatever time he came home. Her lively mind and sardonic humor amused him. Frida also served as Diego's ornament, the priestess in his temple. And he missed all that.

A CARNIVOROUS FLOWER

How did the remarriage work? The evidence, at least in the beginning, is ambiguous. In *Self-Portrait as a Tehuana*, 1943, Frida's pain and agitation are suppressed but almost palpable. Her love and longing for Diego made her deck herself in the headdress of Tehuanas, with its bridal ruffles and veil. Framed by starched white lace, her face looks perverse—a

Indeed, Frida has trapped the thought of her mate in a miniature portrait of Diego on her forehead.

A year later, she painted *Frida and Diego 1929–1944* as a wedding-anniversary gift for him, even though they were living apart. The fragility of the marriage bond made Frida all the more anxious to possess her manifestly unpossessable husband. So, in this small portrait, she merged her identity with his. Their faces form a single head; they share a single neck. This symbiotic melding of identities is a far cry from a harmonious union; the two halves of the spouses' faces do not even line up. Beyond that, the necklace that holds them together looks like Christ's crown of thorns; it makes the marriage bond seem a martyrdom.

By 1949, the Riveras appear to have found resolution. That year, Frida painted *The Love Embrace of the Universe, the Earth (Mexico), Diego, Me and Señor Xolotl*. Here, Frida holds Diego in an embrace—not a stranglehold—and she possesses him by transforming him into the child that her ruined body never allowed her to have. Here, finally, with her husband-child in her lap, Frida looks content. The adoring bride of the 1931 portrait has become the strong, nurturing mother.

This union is sustained

and amplified by a series of love embraces, one set within another. The universe, depicted as a pre-Columbian idol only half-materialized out of the sky, embraces the earth, or Mexico, which is represented as a cone-shaped mountain with a face and arms similar to those of the universe. Doubly encompassed by their ancient progenitors—once on the earthly and once on the celestial level—Frida and Diego are like the Madonna and Child enthroned in a pre-Columbian heaven.

It would be nice to report that this vision of ultimate harmony persisted to the end, but art is tidier than life. As Frida's health deteriorated—she had a series of spinal operations and osteomyelitis, and she suffered gangrene of the right leg—her passion for her husband intensified. She told a friend: "I love Diego more than ever and . . . hopefully nothing will ever happen to him because the day he goes, I am going with him, no matter what. . . . He is my child, my son, my mother, my father, my lover, my husband, my everything." Rivera was not so ardent. He never ceased philandering, and the sight of his wife's suffering appalled him so much that he would leave their house for days on end. Still, he would always return and care for Frida tenderly, rocking her to sleep with soft songs.

When she died, on July 13, 1954, Diego "became an old man in two hours," a friend says. In his autobiography, Rivera wrote that on the day of her death, "too late now, I realized that the most wonderful part of my life had been my love for Frida." He later publicly expressed his wish to have his ashes mixed "molecule by molecule" with Frida's. As it turned out, her ashes repose in her Mexico City house, now the Frida Kahlo Museum. His ashes were sent to the resting place of Mexico's most famous citizens, La Rotonda de los Hombres Ilustres. The Riveras ended apart.

THE NATIONAL MARITIME MUSEUM announces the sale of miniature replicas of their famous Jubilee Sundial



Right Solid bronze sculpture on green marble base. Height 22 cms (8½"); weight 4.26 kilos (9 lbs 6½ ozs). Changeable curved dial plates. Packed in a portable instrument case.

Above Left The sculpture depicts twin dolphins, much beloved amongst seafaring people, leaping from the crest of a wave. Time is recorded by light penetrating between the dolphins' tails onto a curved dial plate.

Below The National Maritime Museum in its beautiful buildings near the Thames at Greenwich is the largest and most comprehensive maritime museum in the world. The foundations of positional astronomy were laid at Greenwich with the zero degree longitude forming the basis of world charts. The same zero meridian which passes through the Old Royal Observatory is also used as the basis of the world's Time system.

In 1977, on the occasion of the Queen's Silver Jubilee, the National Maritime Museum commissioned Brookbrae Limited of London to make a solid bronze sundial.

Designed by Christopher Daniel FRAS, FRIN, FNI, a world authority on sundials and sculpted by the noted English artist Edwin Russell FRBS, the Jubilee sundial is not only an outstanding example of fine contemporary sculpture but probably the most beautiful and also one of the most accurate sundials of its kind ever made.

The Museum has commissioned the same team to make twenty-five miniatures which are offered for sale at £895.00 (U.S. \$ 1700). Each sculpture is numbered and signed by the sculptor. Orders are accepted in strict rotation and the purchaser will be notified of his edition number and estimated date of despatch. Since the edition world-wide is restricted to only twenty five, we recommend placing your order as soon as possible.



Please apply for details to The Bookshop Manager, National Maritime Museum, Romney Rd, Greenwich, London SE10 9NF



Life a sequence of events, captured for a moment, interpreted in a way unique to each individual, then lost to the past — our memory.

In that moment we call the present, life is perceived by the senses and we exist in the most profound sense, then from this moment our memory is born and the sensual experience is gone.

We are an international architectural firm that provides for those few discerning individuals, the ability to repeat a sensual experience and to experience periods in history and the future as they perceive them.

We pursue architecture as a collective three-dimensional art form, encompassing the determination of the essence, selection and milling of material and the artists that bring it into reality. Our artists and technology create a three-dimensional environment that prompts the most diverse and powerful sensual experiences imaginable.

In the creation of a piece of architecture if pursued with insight and great skill, one moves beyond an enclosure to a tangible extension of the being.

FINECRAFTED HOMES CORPORATION
DESIGNERS AND BUILDERS
(503) 635-6525
U.S.A.

TEN THOUSAND WONDERFUL THINGS

ISABELLE ANSCOMBE



**London's annual
Burlington House Fair
offers collectible treasures
from all epochs.**

Imagine being able to see in one place 10,000 art objects collectively valued at about \$80 million. Imagine, further, being able to order something at London's staid Royal Academy of Arts, to be wrapped up so that it can be instantly taken home. These are only two of the attractions that make the second Burlington House Fine Arts and Antique Dealers' Fair an event in the portentous sense of the word.

The Burlington House Fair runs from March 11 to 21. It is an amalgamation of the traditional Burlington Fine Arts Fair and the Antique Dealers' Fair, which was previously held at Grosvenor House. About 60 exhibitors will display their varied treasures in Burlington House. And since the 1830 cutoff date on pieces has now been extended to 1930, visitors will view fine works in Victorian, Art Nou-

veau, and Art Deco styles as well as older objects.

Each piece sold during the ten days of the fair will be replaced, so that this display of thoroughbred quality will become a fascinating, ever changing spectacle. There will be old-master paintings, topographical prints, and Chinese drawings. For those whose taste runs to decorative arts, there will be everything from clocks, to snuff-boxes, to early medieval silver spoons. Also glass, English furniture, astronomical instruments, and telescopes. Similarly, prices will range from the humble (\$20) to the astronomical (\$50,000 and up).

Ever since 1937, the Burlington House Fair has been held under royal patronage. This year, H.M. the Queen and the fair's patron, H.M. Queen Elizabeth the Queen Mother, are loaning pieces from private royal collections for a special exhibition at the fair on the theme "Connoisseurship and Collecting." In so doing they have set an inspiring example to all collectors, from the most daring and dedicated to the neophyte who has nothing but glorious aspirations.

A rare and finely painted miniature by Violet Brunton, 1925, in a silver gilt frame (6 1/4" x 4") by the English Arts and Crafts Movement designer Omar Ramsden, 1927. Estimated value: \$25,000. D. S. Lavender, 63 South Molton Street, London W1.



A rare English armorial goblet engraved with the inscription "God Save King George" (George II), c. 1730. Estimated value: \$6,000. Maureen Thompson, 34 Kensington Church Street, London W8.



Still life by the Dutch artist Jan van de Velde (c. 1620–1662), signed and dated 1644. Estimated value: \$200,000. Robert Noortman Gallery, 8 Bury Street, London SW1; Brod Gallery, 24 St. James's Street, London SW1.

An English giltwood specimen console table with antico marble top and simulated marble at the base, c. 1750. The table is in the manner of Mathias Lock (active c. 1740–1777), a pioneer of the English Rococo style, and was probably a trade sample; although of regular shape, the details of masks and swags differ to display to clients the skill of the carver. In the region of \$60,000. Stair & Company Ltd., 120 Mount Street, London W1.





Early-18th-century Chinese painting of the Kangxi period showing lotus flowers. In the region of \$6,000. Odile Cavendish, 14 Lowndes Street, London SW1.

A gold and enamel watch given, according to family tradition, to Bishop William Juxon by Charles I for attending him on the scaffold at his execution on January 30, 1649. 1 1/4" in diameter, it was made by Edward East, the king's watchmaker. Price on application. S. J. Phillips Ltd., 139 New Bond Street, London W1.

Agate and pink aventurine carving of a litter of piglets by Carl Fabergé bearing the signature of the chief works master, Michael Perkin, c. 1900. This little life-size model (1 1/4" x 1 1/4") is exceptionally rare; the only other known variation is in the royal collection at Sandringham. Price available on application. Wartski, 14 Grafton Street, London W1.



Kent-Groombridge

Tunbridge Wells 5 miles. Charing Cross/
Cannon Street 50/55 minutes.

**A Superb XV Century Timber Framed
House in a commanding position with
distant views**

3 Reception Rooms. Principal Suite. Guest
Suite. 5 Further Bedrooms and Bathroom.
Domestic Quarters. Good Garaging. Heated
Swimming Pool. Beautiful Garden and
woodland.

About 7 Acres

Lewes Office, 201 High Street (07916) 5411

(Ref. 6BD1739)



Wiltshire/Gloucestershire

Cirencester 9 miles. Swindon 11 miles.
Paddington 55 mins. by H.S.T. M4 (J15)
14 miles.

**Attractive Manor House of XVII Century
Origin in an unspoilt yet very accessible
village**

Reception Hall. 3 Reception Rooms.
6 Bedrooms. 2 Bathrooms. Central Heating.
Useful ranges of outbuildings. Excellent 2
bedroomed cottage. Attractive well stocked
walled garden. Swimming Pool. Tennis court.
Paddock.

About 5.1 Acres

*London Office 01-629 7282 and
Cheltenham Office (0242) 45444*

(Ref. 1AC6175)

Strutt & Parker

13 Hill Street, Berkeley Square, London W1X 8DL Telephone 01-629 7282 Telex 8955508

Canterbury, Chelmsford, Cheltenham, Cheshire, Edinburgh, Grantham, Ipswich, Lewes, Norwich, Salisbury and as Strutt & Parker, Watts & Co at Harrogate, Northallerton and Barnard Castle



DATESTONE FARM
Bucks County, Pennsylvania

The setting for this gracious 31-acre gentleman's farm is a private valley nestled in famed Bucks County. The museum-quality farmhouse, dating back to 1711, is beautifully preserved with original appointments throughout. Full complement of farm dependencies. One hour from Philadelphia and under a two-hour drive from New York City.

\$700,000

Brochure #C6-06



WATERSIDE
Lattington, New York

Sequestered on over 8½ landscaped waterfront acres, this elegant 1920's Georgian manor offers sweeping views of Long Island Sound. Extensively remodeled, the 17-room interior boasts high ceilings, antique fireplaces and oak parquet floors throughout. Situated in a prestigious community with exceptional recreation facilities.

\$1,300,000

Brochure #C1-128



FRENCH-INSPIRED CONTEMPORARY
West Columbia, Texas

A convenient one hour commute to downtown Houston, this wooded estate, overlooking a lovely lagoon, is situated in a prestigious country club community. The 16-room residence, a showcase of contemporary French-inspired design, is complete with its own indoor swimming pool. Surrounded by superbly-designed landscaping with two-story guest house.

\$685,000

Brochure #C15-24



GREENWICH MANOR
Greenwich, Connecticut

Originally built for one of America's most prominent families, this 17-room English Country manor provides the luxury of space, style and accommodation that have attracted people to Greenwich from around the world. The 9-plus acres of grounds offers a guest cottage, tea house, formal gardens, 150' diameter reflecting pool and equally dramatic swimming pool.

\$1,900,000

Brochure #C4-41



QUAKER HILL ESTATE
Pawling, New York

This distinguished 19th Century estate, encompassing 14 open acres, is located in a prestigious township, renowned for its rural yet sophisticated atmosphere. Built over 150 years ago with an expansive wing added in the 1940's, the 13-room residence offers a vibrant Colonial spirit with hand-crafted original woodwork, rich paneling and fireplaces in every main room. The extensive property includes a seasonal guest house, caretaker's residence, cottage, pool and tennis court.

\$525,000

Brochure #C1-102



LITTLE HUNTING CREEK LODGE
Catoctin Furnace, Frederick County, Maryland

One hour from Washington, D.C., this extraordinary 383-acre mountain retreat boasts exceptional fishing and hunting and complete recreation facilities including a swimming pool, game courts and several barbeque pits. Ideal as a conference center, recreational club or multi-family compound, buildings include an entertainment pavilion and four residences, completely furnished and outfitted.

\$3,000,000

Brochure #C1-15

Sotheby's International Realty

350 Madison Avenue, New York 10017, Tel. 212-472-3465

NEW YORK • PALM BEACH • LOS ANGELES • WASHINGTON, D.C. • WARRENTON, VA. • BOSTON • ATLANTA



Private Estate In Famous Recreation Area.

Southern Pines, NC: Indian Springs, 14.8 acres with glorious gardens, flowing springs and a large, free-form swimming pool, features a distinguished, 12-room (5 bedrooms) residence with a drawing room ideal for entertaining. Proximity to the nation's best golf, tennis and hunting with no fewer than 27 golf courses just minutes away. Three solidly built kennels, and room for a stable on the property. The 5 landscaped acres are a wonderful mixture of lawn, flowers, old majestic trees and vegetable patches. \$550,000. Brochure C-816195.

Premier Hunt Country Farm.

Southern Pines, NC: Fox Box Farm's 173 acres make it the largest available property in this premier fox hunting area. Recently built stable has 5 stalls, tack room and paddock areas. Horses have 36 acres of pastures. The country house was restored with professional remodeling and decorating in 1977. Its 8 rooms include 4 bedrooms. Four fireplaces cheer the main rooms. Guests are lodged in a charming little studio with bath. Great golfing nearby. \$1,070,000. Brochure C-816186.

Genteel Southern Estate.

Kingstree, Williamsburg County, SC: Holly Tree Plantation is 132 acres of farmland, woods and lavishly landscaped grounds presided over by a 6,000 sq. ft. manor house with a total of 12 luxurious and opulent rooms (including 5 bedrooms). Elaborate wood paneling, fireplaces, front and rear foyers, long entrance hall. Grounds include a lovely pond and acres of lawns. A total of 16 satellite buildings, including staff houses, pond house, carriage house, and 6-stall stable are connected by brick-lined walkways. Up to 40 acres in tillable land. \$1,500,000. Brochure C-816202.

Previews inc.
"The First Name in Fine Real Estate"

309 Royal Poinciana Plaza
Palm Beach, FL 33480
(305) 832-7131

GUIDE EMER

IN 24 COUNTRIES
EUROPE'S LEADING ANTIQUES
& ART DIRECTORY

Over 70,000 names and addresses
listed by countries, towns, streets and
classifications – with map sections

**For: Antique Dealers
Antiquarian Booksellers
Exhibitions, Fairs
Flea Markets
Packers, Transporters, etc.
Picture Galleries
Restorers, Trade Suppliers**

Please send me the new Guide Emer 1981/1982.
I enclose cheque/P.O. for the sum of £17.50 (UK
only), \$49.50 (Overseas). Post and Insurance Free.

Charge my credit card No. _____

Signature _____

Access ☐ Visa ☐ Mastercharge/Mastercard ☐
Eurocard ☐

NAME _____

ADDRESS _____

Please return with remittance to Sales Department:
Hilmarton Manor Press, Calne, Wiltshire, SN11
8SB, England. Telephone: Hilmarton (0249 76) 208

Advertising Department: G. Gillingham
4 Crediton Hill, London NW6 1HP.
Tel. 01-435 5644.

Attention: Dealers and Collectors.

For information phone 1 800 223 1087
in New York phone 212 751 8891



Pay only \$45 cash on your next antiques purchase in Britain.

Announcing a unique and exciting international buyers card for art and antique buyers. Like American Express or Diner's Card it's quick and convenient.

A PASSPORT BUYERS CARD will open doors to the U.K.'s leading art and antique dealers. Present it and you will receive instant credit and attentive service. PASSPORT promptly settles the account on your behalf, and you won't pay for the purchase and shipping until the goods have arrived in your home country.

Free Dealer Directory
As a card holder you automatically receive a copy of the new Dealer Directory. It contains the names and addresses of all registered dealers, and details their specialities. You are also given a free subscription to the quarterly "Antiques Across the World".

Complete Shipping Service available
PASSPORT will handle all shipping arrangements, including door-to-door, all-risks insurance. The dealer will be able to give you an on-the-spot quotation which

includes the cost of delivery to your home address.

We can help you find it

At your request, PASSPORT will arrange your U.K. itinerary, accommodation and courier service. In addition, we'll put you in touch with dealers specializing in what you are looking for.

International Service

With offices in London, New York, Los Angeles, Tokyo and Hong Kong, PASSPORT can offer you a truly international service. And it costs far less than you'd think. Just U.S. \$20 for the enrolment and U.S. \$25 for your annual subscription (or the equivalent in your local currency). To avail yourself of the unique PASSPORT facilities, please complete the application form below.

You'll know a Passport dealer when you see one

All registered PASSPORT dealers display this decal in their windows. It signifies that you'll be made welcome inside, and assured of the most attentive, expert service.

Carry a Passport International Buyers Card

For only U.S. \$25 annual subscription this unique scheme offers you:-

- * A buyers card recognised by most U.K. art and antique dealers.
- * Instant credit at any registered PASSPORT dealer.
- * Your purchase and shipping costs are not payable until the goods have arrived in your home country.
- * Free copy of the PASSPORT Dealer Directory and free subscription to 'Antiques Across the World'.
- * Shipping and insurance arrangements made on your behalf.
- * Itinerary, accommodation and courier in the U.K. arranged for you at your request.



PassportTM

The International Buyer's Card

To PASSPORT EXPORT SERVICES LTD., (C NO1-82)
P.O. Box 1, Richmond, Surrey TW9 4AF, England.
Telephone: London 01-878 7922.

Please send me a PASSPORT INTERNATIONAL BUYER'S CARD, and send me a FREE copy of the U.K. antique dealers' directory. Bill me U.S. \$45 (or equivalent in local currency) to cover the enrolment fee of U.S. \$20 and first annual subscription. I authorise PASSPORT to contact my bankers for a reference.

My Name _____	Check here if business address ☐	Check here if private residence ☐
Billing address _____		
Telephone _____		
City _____	State/Zip _____	Country _____
Requested credit limit _____		
Bank Name _____	Bank A/c No. _____	
Bank Address _____		
City _____	State/Zip _____	Country _____

OCEANIC FAKES AND FINDS

ROBIN DUTHY

The market for primitive art has, in general, risen remarkably although sporadically during the last decade. Some sectors are up by as much as 1,000 percent, while others have barely moved at all. Before we turn to an examination of the market for Oceanic art, however, a few clarifications seem necessary, starting with the word "primitive." As applied to art, it refers to a style produced at an early stage in the development of a nation or race. In the West, the word still has a distinctly condescending ring to it. When applied to the Maori art of New Zealand, for example, it refers to works of art that were created when Maori culture was at its zenith.

Most so-called civilized art depends on the imitation of reality or makes use of a marginal distortion of reality to achieve its effect. But imitation was usually not the chief priority for a primitive artist. Masks or representations of the faces of gods were intended

This criterion has been used rather loosely by detractors of primitive art. There can be no doubt that the roof of the Sistine Chapel was put on to make life drier, warmer, and more comfortable for the worshipers beneath. Its decoration by Michelangelo was in a sense incidental to its primary purpose. Similarly, a Tongan Islands club was made primarily for cracking enemies over the head; its elaborate decoration cannot rationally be said to have helped the club to function more effectively. Therefore, the carving on the club, like the painting on the Sistine ceiling, should be considered art.

The quibbles about whether primitive works can be considered art fall at the marketplace. Buyers, at least, consider primitive artifacts to be art—so much so that the market in all primitive art has been awash with fakes for many years. There are three main types of fake:

- The modern "tourist" facsimiles or replicas, which because of their "primitiveness" may appear to the uninitiated to be genuine antique objects. These may be sold with intent to deceive.

- The early works commissioned in the early 1900s showing contrived or unoriginal traits. The reproductions were to supply European demand.

- The pure forgeries deliberately made to swindle.

Visitors to Port Moresby in New Guinea, Honiara in the British Solomons, and other contemporary trading posts for primitive art will no doubt have been offered seemingly old masks and figures by traders in hotels and dusty old shops, often labeled "native original," "19th-century," or from some named village. Despite such labels, it is almost impossible to buy genuine pieces in the field today. Most areas were cleared out several years ago, and even though many objects on offer have an eroded, worm-eaten appearance, most of them are of poor quality.

At the turn of the century two Europeans, Robieson and Little, began to fake Maori artifacts, some of which found their way into museums and other important collections in the 1920s



SOTHEBY PARKE BERNET

Maori food bowl made of wood.

and 1930s. Some have a value in their own right. But now the whole field is overshadowed by big-time forgers, and collectors should be wary. Prices today are extremely unpredictable and in the recent past have moved erratically. In 1978 prices in many areas rose far too fast. A slide subsequently took place. Today the middle of the market is very soft, although prices for the finest pieces with indisputable provenances have continued to rise. Still, collectors with imagination and knowledge can make some remarkably shrewd purchases.

MELANESIA

Melanesian art is principally that of Papua New Guinea and that of the island groups to the east—the Solomons, New Hebrides, Santa Cruz, Fiji, and New Caledonia. Overall, the field has proved a very poor investment over the last decade. It was one of the first areas to be revalued over the 1968–72 period, and prices moved too quickly in relation to the quality of the carving and the number of collectors to support the market. There has also been a loss of confidence in the market arising from the discovery of numerous fakes. In addition it was not sufficiently recognized that carving schools that had been reestablished by missionaries at the beginning of this century were producing a considerable volume of material of very mixed quality.

At the peak of the market, in 1970, almost anything from the Sepik River area could command several hundred dollars. Hook figures that were sus-



PHOTOGRAPHS COURTESY CHRISTIE'S

Club heads from the Tongan Islands.

to inspire awe and even terror in the spectator. "Civilized" spectators, though, usually dismissed them as grotesque. Indeed, there is a general reluctance to recognize that any artifacts of primitive societies can be art.

A favorite argument for dismissing these artifacts—and it is not the only one—is that purely functional objects do not belong in the realm of art at all.

Robin Duthy is the editor of the Alternative Investment Report.

pendent from the ceiling to hang bags of food out of the reach of rats were fetching between \$600 and \$1,200. Many cult figures were fetching even more. Today, prices have fallen to the \$150 to \$200 range.

Serious ethnologists are worried by the mass of "airport art," sold to the tourists who flock to the area. This meretricious category is threatening to affect the culture of the whole region. Because tourists show no discrimination whatsoever, the carvers see no point in producing fine work, if shoddy work sells just as readily.

Collectors need to beware of Melanesian material purporting to be 100 years old. The tropical climate makes it unlikely that the pieces in question could really have lasted so long. And the activity of termites cuts down the life of almost every wooden artifact in the area. Furthermore, figures were often carved with one ceremony in mind and thrown away afterwards. Even so, scare stories of fakes need not deter serious collectors who have taken the trouble to familiarize themselves with the field. Although Melanesian material has on the whole performed badly for the last ten years, small sculptures of real quality can be bought in the \$1,000 to \$10,000 range. These seem good value in comparison with the admittedly rarer Polynesian sculptures.

Fijian items, too, bring exceptionally high prices. Fijian figures that cost \$800 to \$1,000 in 1970 are now going for \$12,000 to \$16,000. Fiji is best known for the clubs that were made in considerable numbers for sailors and tourists between 1840 and 1900. Prices for these have risen only gradually, probably by no more than \$200 today, although an example with fine decoration and substantial weight might fetch

Maori treasure box.



Wooden support figure from Hawaii.

as much as \$1,000. Some dealers look to Fijian clubs for a revaluation as soon as the market pulls out of its present lethargy.

The level of cultural achievement varied considerably from one area or island to another. One group of carvings that appears fairly frequently at auction are the limewood spatulas of the Trobriand Islands. These spatulas were used to dispense the preparation of betel nut, which both men and women chewed for its narcotic effect. The handles of the spatulas were often very finely carved with human and animal motifs. Prices for these have moved against the general downward trend of Melanesian artifacts. Some pieces that brought \$20 to \$100 in 1970 can now be purchased in the \$80 to \$400 range.

Looking ahead, we see that prices in the Melanesian market basically depend on the extent to which people in the developed world will be drawn to these unfamiliar and often frightening objects. In time, it is likely that most primitive art will itself lose its frightening aspects more and more for collectors, who may then be able to value it dispassionately for its aesthetic prop-

erties. Meanwhile, there is comparatively little interest on the part of Melanesians in their own heritage, so the field is left almost entirely to collectors in the developed world.

NEW ZEALAND

Maori art has been one of the strongest performing sectors of the whole primitive-art market. Ever since Captain Cook's arrival in New Zealand in 1769, the Maoris have been a subject of fascination to more "civilized" races. The various objects presented to Captain Cook were described as "artificial curiosities"—at a time when "artificial" also had the meaning "skillfully made."

Since 1970, good-quality Maori objects have increased in value by about 1,000 percent. One reason for the strength of the Maori market is the growing recognition of the imaginative work that was produced. The carver, a respected craftsman throughout Polynesia, was especially highly regarded in New Zealand, where the standard was consistently high. As a result, the average value of Maori art rose much faster than other Oceanic sectors and seems to have withstood the recent shakeout better. The main interest now comes from collectors in the United States and New Zealand itself.

The development of Maori society makes it difficult to date their carvings with much certainty. Much of the earliest material, including representations of Maori gods, was destroyed in the wars with English settlers in the mid 1800s. Only a few pieces are occasionally excavated from bogs where they may have been thrown to escape attention. The Maoris had been converted to Christianity by the 1840s, but the missionaries found they had so demoralized the people in the process that they decided to encourage the Maoris to resume their traditional carving of tikis (little greenstone figures), feather boxes, and masks—despite the fact that these were associated with their pagan past. There was therefore a major Maori revival between 1860 and 1900, when a vast quantity of carved goods was produced for use by the people them-



Cook Islands fertility figure.

selves as well as for foreign visitors to the islands.

Even today, meeting houses are still being built by the Maoris, and similar if not identical carvings are being produced. The dating of gable ornaments and door lintels calls for a practiced eye. The modern carvings executed with steel tools have a different feel and often display a profusion of zig-zags which were seldom found on the earliest pieces. Indeed, anything dating from earlier than 1830, when Maori work was more or less untainted by Western influences, is extremely rare and fetches a very high price.

The carving of ornaments on Maori canoes shows an artistry that unprejudiced foreigners have appreciated for many decades. A fine example that sold for \$2,800 in 1969 made \$80,000 when resold in 1977. Tikis most frequently came on the market. These pieces now fetch anywhere from \$600 to \$10,000, representing a jump of about 1,000 percent over the decade. Tikis are now being ingeniously faked in Paris, and collectors should take second or third opinions before spending considerable sums on them. The treasure boxes made to hold the feath-

ers of the now extinct *huia* bird are also regularly seen in the market. These were generally hung from the rafters and are usually finely worked all over. The price range for these was \$60 to \$120 in 1970 and has now reached \$400 to \$700 or more, depending on the quality of the carving. *Patus*, or hand clubs, which often are offered for sale, provide a reasonably good guide to the state of the market. They have risen by 600 percent to 800 percent since 1970.

AUSTRALIA

As nomadic hunters, the Australian aborigines had no use for the comparatively wide range of artifacts that other Oceanic societies developed. According to Captain Cook, who explored the east coast of Australia in 1770, the aborigines were the only people he met on his entire voyage who showed no interest in the cloth, nails, beads, and other trifles they were given. These strange people, believed to have made their way from New Guinea some 30,000 years ago across a land bridge that then existed, were later too timid and friendly to resist the European settlers. Their friendliness, curiously enough, led to Australia's being chosen by the British as a penal colony in preference to New Zealand. It was thought a little excessive to deport even convicts to a land of cannibals, which the Maoris were known to be.

The aborigines adapted well to their inhospitable environment but suffered appallingly at the hands of the settlers and were driven further and further into the bush. Their population probably had reached 300,000 when Cook visited Australia, but the figure dropped to 50,000 by 1900. Perhaps outcry over the fate of the Tasmanians—extinction—induced the Australian authorities to take measures to ensure the aborigines' survival.

Although there are many enthusiastic collectors of aboriginal material, prices are very much lower than for any other Oceanic primitive art because the work is very much less accomplished. Prices of the famous boomerangs rose in the mid 1970s, as the effect of buying by a number of

Australian museums was felt, sometimes reaching \$200 from a base of perhaps \$20 to \$40 in 1970, but these have now fallen back to \$40 to \$60. There are just too many pieces around.

Bark paintings are now difficult to sell in London. By contrast, the market remains quite lively in Australia, where retail prices go well over \$600. The Australian government has not really integrated the aborigines into 20th-century society. Many of them are kept out of trouble by being given pieces of bark to paint for sale to the tourists. Some paintings are competently executed in the traditional style, and their sale to tourists for small sums makes collectors wary of buying earlier but similar examples for a much higher price. The most captivating objects of the whole aboriginal culture are the *churingas*, or flat stones engraved with the journeys of mythical ancestors. Some of these can now fetch over \$1,000, a rise of 200 percent over the past decade.

POLYNESIA

By about 1850, Europeans had effectively cleaned out most of the Polynesian culture. It is one thing to eradicate a culture with the sword and infectious disease, but quite another to carry off as souvenirs all the artifacts the culture has produced. The Europe-

Marquesas Islands club heads.



ans condemned it with one hand and shipped it home with the other. As reprehensible as the pillage was, it had an ironic side effect. Virtually nothing made before the turn of the century of feather, fiber, or wood has survived in Polynesia itself. Almost every piece of consequence owes its survival to foreign enthusiasts.

Despite Thor Heyerdahl's famous Kon Tiki expedition in 1947, and the theory that the Polynesian Islands could have been reached from South America, no one seriously doubts that the various islands were populated at different times from Asia. By the dating of the recently discovered Lapita pottery, the history of both Polynesia and Melanesia has been pushed back considerably. The New Hebrides have now been found to have been populated by approximately 1500 B.C.; Fiji, Tonga, and Samoa were reached around 1000 B.C.; thereafter, the Marquesas, and, by 500 B.C., the Society and Hawaiian Islands and Easter Island. Although there are overlaps in the art of each group of islands, each has become associated with specific artifacts. Prices range widely. Rare and exceptionally well sculpted pieces are fetching six figures. Excellent objects, themselves quite scarce, sell for between \$10,000 and \$100,000. And there are a great many pieces available for between \$2,000 and \$10,000.

The Hawaiian Islands are best known for their male figures, drums, and feather capes. Four hundred thousand dollars was paid at Sotheby's in London in June last year for the wood support figure illustrated. The price owed a good deal to the well-documented history of the figure going right back to the 18th century.

Hawaiian feather capes have also sold for between \$20,000 and \$60,000. All top-quality Hawaiian material has risen over the last ten years.

Elsewhere in Polynesia, prices have moved more gently. Spears from the Cook Islands that sold for perhaps \$600 in 1970 are now fetching about \$2,000. Many Cook Islands adzes and clubs with beautiful abstract carving are considered good values in the \$400



Austral Islands ceremonial drum.

and \$800 range. But the distinctive treatment by the Cook Islanders of the human head, where the eyeballs and eyelids are given the same stylized elliptical treatment as the mouth and lips, makes the figures especially sought-after, with prices for the best pieces now reaching well over \$20,000.

In contrast to those, figures made by the inhabitants of Easter Island have round, staring, anxious eyes, with the white areas made of shell. The craftsmen were capable of creating extremely elegant forms, as seen in their ceremonial dance paddles. One fine example, which would have sold for between \$2,000 and \$3,000 in 1970, was sold for \$34,000 in 1975 and again in 1977 for \$80,000.

The age of much Easter Island mate-

rial is impossible to establish exactly; it could date from anywhere between 1750 and 1870. The Spanish removed the majority of healthy males from the island and took them to Peru to mine guano in 1870. Only a few returned, and the culture of the island virtually ceased at that time. The mysterious monoliths for which the island is famous have helped to give all the artifacts of the island a somewhat romantic appeal.

Artistic expression in the Marquesas Islands was channeled into the representation of the human figure. These occur on stilt steps (used for dancing), fan handles, and clubs. The carving is often superb, and prices have risen overall by 300 percent to 500 percent over the last ten or so years. Both males and females had their ears pierced in childhood and wore beautifully carved ear ornaments. These do not often get offered for sale, but in line with renewed interest in ethnic jewelry, they are likely to outperform the market for Oceanic art generally.

The Austral Islands are particularly known for their elaborately carved ceremonial paddles. These were selling for \$120 to \$160 in 1970 and rose to a peak of \$1,200 to \$1,600 in 1977, when the new museum at Tahiti was beginning to assemble material. Today, they have fallen back to \$400 to \$800. The Australs are renowned, too, for extremely beautiful shell necklaces, which rarely reach the salesrooms. Other necklaces, made of shells and of human hair, tend to be less popular, though both types perform well in the marketplace.

Both the Tongan and Samoan Islands groups are known for their finely engraved clubs. Contact between these two groups and the Fiji Islands was known to have taken place as early as 1000 B.C., and it is often impossible to be certain of their actual origin. Clubs found in one group may also have been trophies from a war with another group. Differences in design certainly exist, but this is still an underresearched area and presents the serious collector with a real opportunity to make a scholarly contribution as well as to realize a good investment.

TECHNOLOGY

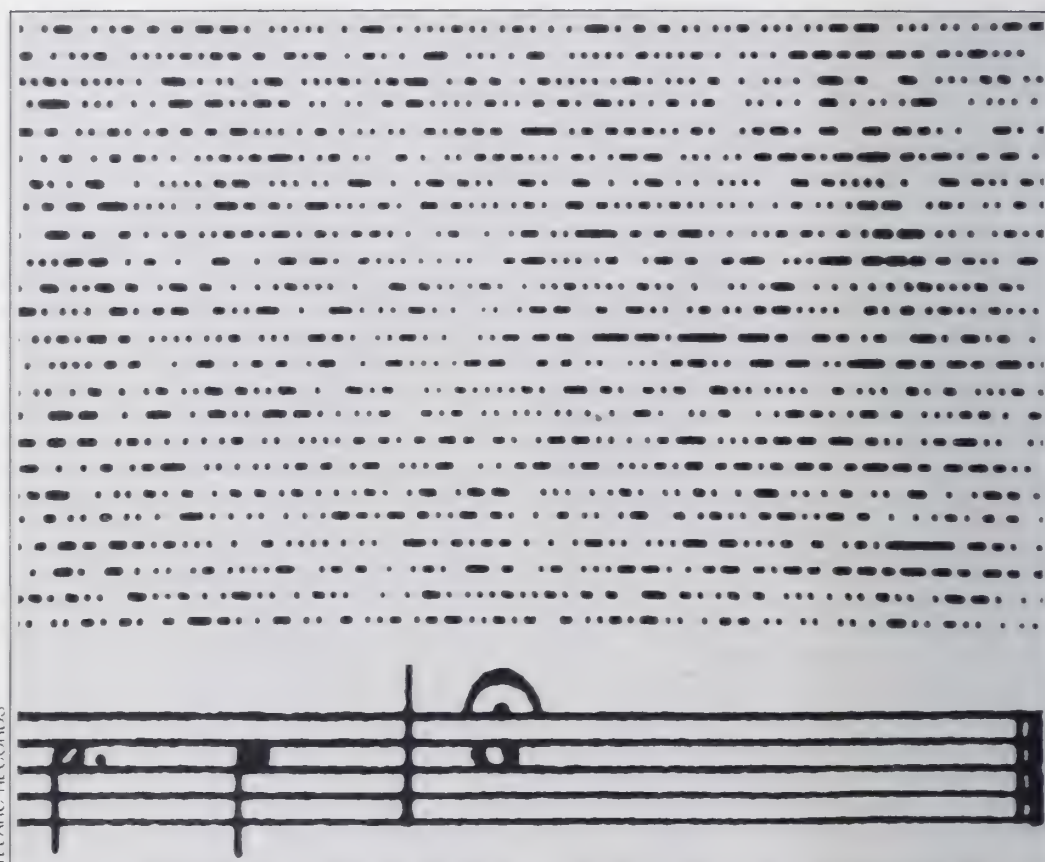
DIGITAL SUPERSOUND

SUSAN HASSLER

A well-known television commercial for a certain brand of cassette tape features the inimitable Ella Fitzgerald rehearsing in a recording studio. As her voice climbs to a piercing pitch, a crystal wineglass strategically placed in the foreground shatters, dramatizing her vocal abilities. Ella's performance, meanwhile, has been faithfully recorded on the brand of tape being advertised: when the cassette is played back at yet another wineglass, it, too, is pulverized. The point of all this glass breaking, the voice-over tells us, is that the sound reproduction is so real "the experts can't tell them apart."

"Real sound" has been a pursuit of the audio industry since the Second World War, and initial rapid advances were obvious improvements over what had come before. "High fidelity" recordings were far superior to the scratchy, muffled renditions played on early descendants of Thomas Edison's "talking machine." The 45 RPM record, and then the long-playing 33 $\frac{1}{3}$, quickly relegated 78 RPMs to the basement or to the astute collector's library. By the late 1950s, stereophonic, or two-channel, recordings and equipment made the old hi-fi seem primitive and coarse and soon rendered it obsolete as well. Through the sixties and early seventies, the industry concentrated on perfecting the possibilities of stereo, dividing and subdividing the integrated console unit into its component parts—turntables, preamplifiers, amplifiers, speakers, tuners. Some of the refinements were significant; others, cosmetic, to create the ambience of a space-shuttle cockpit.

At a time when it would seem that the peak of sound perfection has been attained, a new technological summit is appearing through the clouds. Called digital audio, it is a computerized system whose sound-reproduction qualities are variously described as "crystalline," "transparent," and "three-dimensional"—as markedly superior to those of existing record and tape-playing machines as stereo is



to hi-fi. "A well-mastered digital recording," says the noted sound expert Hans Fantel, "comes as close to absolute fidelity as you can get outside the concert hall."

In digital recording, sound is sampled 40,000 to 50,000 times per second by a pulse code modulator, which then converts it into binary "computer words," strings of zeros and ones that describe each sound sample taken. This information is embedded in the disc material in the form of microscopic pits or flats. During playback, a digital disc player uses a laser or an electronic sensor to relay the information as audio signals. Because the computer circuits at both ends of the digital process—the record company's recorder and the consumer's disc player—can respond only to instructions encoded in the zero-one binary code, they do not pick up the extraneous noises that conventional systems do.

By contrast, the recording and playback of sound since the invention of the phonograph in 1877 have been based on an analog principle: the phys-

These dots and spaces are ones and zeros representing two milliseconds of the last measures of DRC's recording of Tchaikovsky's 1812 Overture (above).

ical energy of a sound wave is converted to grooves on a record. The wavy patterns of the grooves are reproductions—analogs—of the loudness and pitch of the original sound. The most noticeable problem with conventional analog systems is that they reproduce unwanted sounds—such as hiss, faulty groove crackle, and turntable rumble—that accumulate during the recording, pressing, and playing of records. Even pressings that are billed as "digital records" are actually analog in nature; though they may be recorded and edited digitally, they are still stamped in vinyl and played with a stylus. The sound quality of these records may be slightly improved, but it does not come close to that of entirely digital setups.

Although players for digital audio discs will not be available for some time yet—the earliest time prediction

Susan Hassler is associate editor of The Sciences, a publication of the New York Academy of Sciences.

is late fall—the battle for digital audio supremacy has already shaped up, with three incompatible formats emerging as contenders. The most formidable of the three is the compact disc (CD) audio system being developed jointly by Sony Corporation and North American Phillips. The two companies submitted the CD system to the Digital Audio Disc Standardization Conference, and last April the conference recommended it as the standard for digital recording and reproduction.

A spin-off of an optical video-disc system developed by Phillips, the CD player uses a 4.7-inch spinning disc that varies in speed as a scanning laser reads it, moving from the inside of the disc to the outside, just the opposite of a regular LP. Each side can hold up to one hour of music. Although both companies will continue to collaborate on matters of standardization—a Sony CD disc will play on a Phillips machine and vice versa—each company will release and market its own machine, which will be at least cosmetically different from the other's. Sony expects to have units for sale in the United States this fall, while Phillips plans to introduce its product in Japan and Europe at that time, and in the United States about twelve months later.

Another industry giant, JVC (Victor Company of Japan, Ltd.) has chosen to take an altogether different route. Convinced that video and audio belong in the same machine, JVC plans to market a video high-density (VHD) disc player this June that has outlets for the addition of an audio adapter, enabling the machine to play audio high-density (AHD) discs as well. The adapter will not be available until 1983, but the obvious advantage of the JVC system is that it eliminates the need for separate video and audio turntables.

The JVC system uses a 10.2-inch grooveless plastic record, rotating at 900 revolutions per minute, that is read by an electronic sensor. The sensor glides slightly above the record, measuring differences in electric current between the surface of the disc and the micropits embedded in the surface. Both the video and the audio discs will

carry one hour of music or programming on each side. In addition, the JVC player will be equipped with control buttons for preprogramming a group of selections.

The third system—the David in this group of corporate Goliaths—comes from the Digital Recording Corporation in Wilton, Connecticut, which manufactures a system that is completely unrelated to the other two. Instead of spinning discs, the DRC player uses rectangular “pocket records” about as thick as a credit card and somewhat larger. Each one is held stationary while a scanning laser reads up and down its surface. Because the cards do not move while being read, it will be possible to stack them as in a slide projector and to program the player to make selections from different records. With the spinning discs, it would be almost impossible to design such an economically feasible changer: unlike ordinary LPs, these discs are spinning at very high speeds, and “braking” anything that moves so quickly would cause enormous wear on the system. DRC plans to market its player, and cards carrying 60 minutes of music, in 1983.

As to the prices of the digital players, all three groups are estimating that they will start in the “upper end of the high-quality turntable range,” anywhere from \$500 to \$1,000. Sony and Phillips believe that one-sided discs for the CD format will cost around \$15; the JVC software, with both sides recorded, will go for \$30 to \$40. DRC maintains that its cards will be priced comparably to LPs, because its overall production costs are lower.

It seems inevitable that today's phonograph records and turntables will eventually be ushered out by digital audio systems: the technology is that good, the sound that much better. Yet other, more down-to-earth questions of when and what to buy face prospective digital devotees during this period of transition to a new technology. Each of the three formats comes with special features that distinguish it from the others. Because the CD format has heavy industry backing (to date, over 35 companies have been licensed to

manufacture CD players, among them Matsushita/Technics, Toshiba, Marantz, and Kenwood), it is possible that there will be a lot more software available for these systems; standardization is a great lure for record companies because it allows them to supply a large market while producing only one kind of disc. On the other hand, the JVC system can play both audio and video on the same machine and is programmable. And the DRC system will offer even more economy of space (in terms of card storage) and will change records automatically.

As far as musical programming goes, all the companies involved in manufacturing digital systems are making arrangements to synchronize the introduction of their machines with that of a varied library of recordings. However, it is likely that programming will be limited for years after the players arrive; this will depend on how quickly the software companies can transfer the immense backlist of analog recordings to digital discs.

During the initial stages—the first few years after they appear on the market—the cost of digital players will be high, followed by a shakedown period during which prices should drop. How far and how fast depend on how great the demand is and how quickly companies recover their initial production costs. Although it is necessary to buy only one additional piece of equipment—the disc player—in order to add digital to an existing stereo system, it may be necessary to replace other components, such as amplifiers and speakers, to capture the improved sound quality. The final investment may end up being substantial.

How will the emerging digital audio systems fit into the much heralded marriage of audio and video? Will they and video cassette recorders and video disc players and televisions and stereos merge into one easily compatible system? No one yet knows, although there is no end of speculation. For now, the decision whether to “go digital” when the hardware becomes available may depend on an aesthetic factor, especially for audiophiles: does it enhance the quality of life?

We Invite You To



**at the
National Exhibition Centre, Birmingham**

- Furniture pre-1840 ● Carpets pre-1900
- All other items pre-1880

Fair Open April 28th: 11.00am-9.30pm

Official opening 2.30pm

April 29th - May 3rd Open: 11.00am-8.00pm
(including Bank Holiday Monday)

May 4th Open: 11.00am-6.00pm

**Wednesday April 28th
-Tuesday 4th May 1982**

**Ample
Car
Parking**

CONNOISSEUR

P.O. Box 10120
Des Moines, Iowa 50350

☐ YES!

Please enter my subscription to Connoisseur. One year for only \$19.95.

- ☐ My payment is enclosed (or)
☐ Please bill me _____
initial here

Charge Orders Subject to Publisher's Acceptance.

Name _____
please print

Address _____

City _____

State _____ Zip _____

Your first copy will be on its way to you in 6 to 12 weeks. Look for it! Connoisseur, A Publication of Hearst Magazines, A Division of The Hearst Corporation. (Above price applies in U.S. and Possessions only. All other countries add \$10 per year, payment must accompany order.)

W8CO

CHANGING YOUR ADDRESS?

If you are planning to move, please let us know at least eight weeks before changing your address by calling Toll Free 800/247-5470. State of Iowa residents call 800/532-1272.

PRESENT ADDRESS

Attach address label from a recent issue, or print your name and address exactly as shown on the label.

Name _____

Address _____

City _____

State _____ Zip _____

YOUR NEW ADDRESS

Name _____

Address _____

City _____

State _____ Zip _____

Mail this form to:

CONNOISSEUR

P.O. Box 10120
Des Moines, Iowa 50350



Auguste Rodin, 1840 - 1917
« Tête de Victor Hugo »
bronze 6 5/8 inches high

DOMINION GALLERY
1438 Sherbrooke St. W.
Montreal H3G 1K4
Canada
514-845-7833 or
845-7471
Cable: Domgallery
Montreal

ART IN TRADITION



FROM OUR EXTENSIVE COLLECTION OF
FOURTEEN KARAT GOLD SIGNET RINGS

BERNARD INZEL

HERALDIC ART

28 WEST 47TH STREET NEW YORK, N.Y. 10036

212 575 8881

CATALOGUE ON REQUEST

WINE

THE RIOJAS COME OF AGE

JAN READ

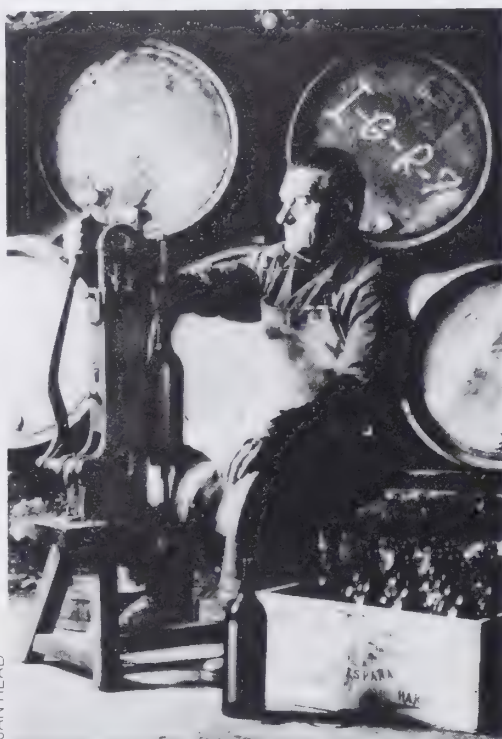
In 1860, when the Bordeaux vineyards were wiped out by an epidemic of the vine disease phylloxera, French wine merchants began a search throughout Europe for wines that might serve as a temporary replacement for their lost stock. They discovered Rioja. The Rioja vineyards, located in central northeastern Spain and cultivated since the time of the Romans, were conveniently close at hand and produced wines remarkably similar to those of Bordeaux. So the French wine makers simply bought up the entire Rioja harvest, shipped it across the border—and bottled it as Bordeaux. Nor did the French stop there. Some also moved to Spain and introduced their own techniques of wine making, which thereafter were adopted by all the bodegas of the region.

The Marqués de Riscal winery, founded the year of the epidemic, was the first of the French-style bodegas in Spain. It used the latest methods of Bordeaux, particularly those of destalking the grapes before fermentation and maturing the wine in 225-liter casks—which, interestingly, are still made of American oak. Aging in oak has since become the trademark of the Rioja region. The Bordelais may have cut down the aging time to as little as three months, but the Riojans often leave their wine for several years. Even the youngest of the good Riojas must be matured for not less than two years, at least one year in oak.

The best Riojas come from the hilly western area of the region: the Rioja Alta, south of the Ebro River, and the Rioja Alavesa, north of the river. Wines from the Rioja Alta are typically fresh, fruity, and long-lived, while the Alavesa wines tend to be fruitier but softer and mature faster with a sweeter nose. The wines from the sunnier, lower-lying Rioja Baja farther to the east are robust and higher in alcohol content. Most of the familiar labels are blends of all three, ensuring a balanced palate.

Rioja produces more red wine than

Jan Read is the author of "The Guide to the Wines of Spain and Portugal" and other publications.



Rioja is hand bottled in the cellars of the Compañía Vinícola del Norte de España.

white, and there are three broad categories: the very reasonably priced three-year-old wines, the four- or five-year-olds, and the older *reservas* and *gran reservas*. Since large bodegas grow only a portion of their grapes and buy the rest from independent farmers, they may blend wine of different ages to a limited extent. Consequently, vintage years, although important, are perhaps less so than in France.

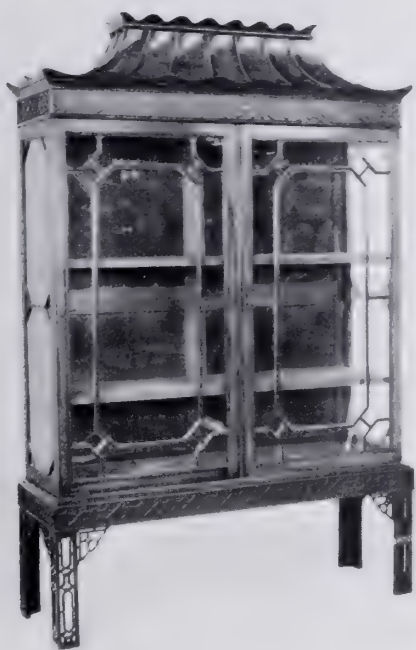
The best Riojas of recent years were 1970, 1973, and 1976. Because of poor weather, 1972 and 1977 were disastrous. Names to look for among the three-year-old red Riojas are "Viña Alberdi" from Bodegas La Rioja Alta, "C.V.N.E." (from the Compañía Vinícola del Norte de España), and "Cubrero" from Montecillo. The three-year-old wines just bottled are quite attractive. Fine, well-balanced, fresh, and fruity, with a clean, oaky nose is the "Viña Cubillo" from López de Heredia. One of the most conservative bodegas in the use of oak, its winery produces wines that are exceptionally long-lived and be-

come increasingly smooth and mellow if allowed to age in the bottle.

There is a wide range of delicious four- and five-year-old Riojas as well. Marqués de Riscal and Marqués de Murrieta, among the first wineries to ship their wines abroad, have always maintained high standards. The Murrieta wines are full and fruity, while Riscal, in the Alavesa, makes lighter varieties, similar in style to claret. Among my other favorites are the full-bodied and velvety "Viña Ardanza" from La Rioja Alta, the oaky and traditional "Tondonia" and "Bosconia" from López de Heredia, and the exceptionally light and fruity "Muga." Marqués de Cáceres, where French influence is strong, makes wines with a marked black-currant flavor, and less oaky than most. Berberana ("Carta de Oro"), Olarra, and Federico Paternina ("Viña Vial"), large producers since the Rioja boom of the 1970s, also make sound and enjoyable wines.

In addition, there is a large choice of *reservas* and *gran reservas* available, such as the rich "Reserva 904" from La Rioja Alta, the silky and intense "Imperial" from C.V.N.E., and the well-made "Vendimia Especial" from Bodegas Bilbainas. Among the most typical of the Alavesa wines are the soft, gentle "Solar de Samaniego" from Bodegas Alavesas and the "Monte Real" from Bodegas Riojanas.

Recently there has been something of a revolution in white Rioja. In the past, these wines were often oaky and heavy. Marqués de Cáceres was the first to produce a new light and very fruity white, made by cold fermentation in stainless-steel vats. The 1980 Faustino has been described by one expert as "crisp, with a zingy citrus nose and a fresh, light, fruity flavor finishing with mouth-watering lemon acidity." It compares with a good Sancerre or Muscadet, having the same sort of youthful charm. Best of all, while prices for excellent Bordeaux and Burgundies have spiraled upward in recent years, the wines of Rioja have remained an excellent value in the medium-price bracket—a first-rate *reserva* sells for eight or nine dollars.



Elaborate Chinese Chippendale pagoda top display cabinet, 19th century.

At Auction In Houston, Texas

Fine Paintings, Oriental Rugs, Silver, American and European Furniture, Orientalia and Decorative Arts.

**Friday, March 26, 1982
Saturday, March 27, 1982
Sunday, March 28, 1982**

To be conducted at the Grand Ballroom, Hotel Meridien, 400 Dallas, Houston, Texas

On Exhibition in Houston, Thursday, March 25 to Friday, March 26.



Leon Loire, (French 1821-1898,) "Family of the Artist," oil on canvas, 62 x 48 1/2.



Joseph Highmore, (English 1692-1780,) "Sir James Lockhart," oil on canvas, 40" x 49".



Joseph Highmore, (English 1692-1780,) "The Honorable General Ross," 40" x 49".



Carved French Provincial serpentine-front com mode, early 19th century.

Please address all catalogue requests and inquiries to Morton's in New Orleans. "Houston Estates Auction."

Fully listed and illustrated catalogues by post—\$10.00



Fine Chinese com-mande and black lacquer cabinet, 18th century.

MORTON'S
Auction & Exchange

**P.O. Box 30380, 643 Magazine St., New Orleans, La. 70190 • Toll-free (except in La.) 1-800-535-7801
(504) 561-1196 • Mon. - Sat. (9-5)**

RESTAURANTS

ZURICH'S GREAT CAFÉ

SARAH KELLY



KEN MARTIN

Seventy years ago, Lenin could be found at a table there expounding his economic and political theories. Not far away, the talk would have been somewhat less portentous, as Dadaists Tristan Tzara, Hans Arp, and Richard Huelsenbeck palavered over a cup of coffee or a glass of wine. Fifty years ago, the cast of distinguished polyglot Bohemians who made Zurich their temporary home changed, but their favorite haunt did not. On any day at the Restaurant Kronenhalle, one might have seen artists Joan Miró and Oskar Kokoschka, or composers Richard Strauss and Igor Stravinsky. The great couturier Cristóbal Balen-

Sarah Kelly is the author of a forthcoming book on German, Swiss, and Austrian baking.

Credit for Kronenhalle's multiregional specialties belongs to chef Charles Stadlin, a veteran of 20 years.

ciaga not only dropped in but also brought along his own chef to prepare paella for the customers, and there was always a roster of writers around that might include James Joyce, Bertolt Brecht, or Thomas Mann.

Today the restaurant has a new, equally illustrious look. Hanging on the walls is a superb collection of post-Impressionist art. Diners can savor oysters in the shadow of Matisse's *Nature morte aux huitres* or partake of *Bündnerfleisch* (spicy, air-dried beef) under the gaze of Picasso's *La femme d'Avignon*, hanging in the bar. To sip a drink at the bar is also to enjoy the paintings of Alberto Giacometti and

the sculptured lamps and tables of his brother, Diego. Chagall, Renoir, Vuillard, Klee—these are only a few of the other names in the collection.

The Kronenhalle's clientele, of course, has not lost any of its luster. Marc Chagall stops by, attracted by the delicious herring. Rudolf Nureyev favors *Forelle blau* (poached trout) or *Bratwurst*. Yves St. Laurent likes the special *Kalbfleisch* (creamed julienne of veal). The celebrities come not to be seen but to eat. Indeed, they tend to vanish amid the not-so-celebrated, the people who want merely to have an excellent meal in an extraordinary setting.

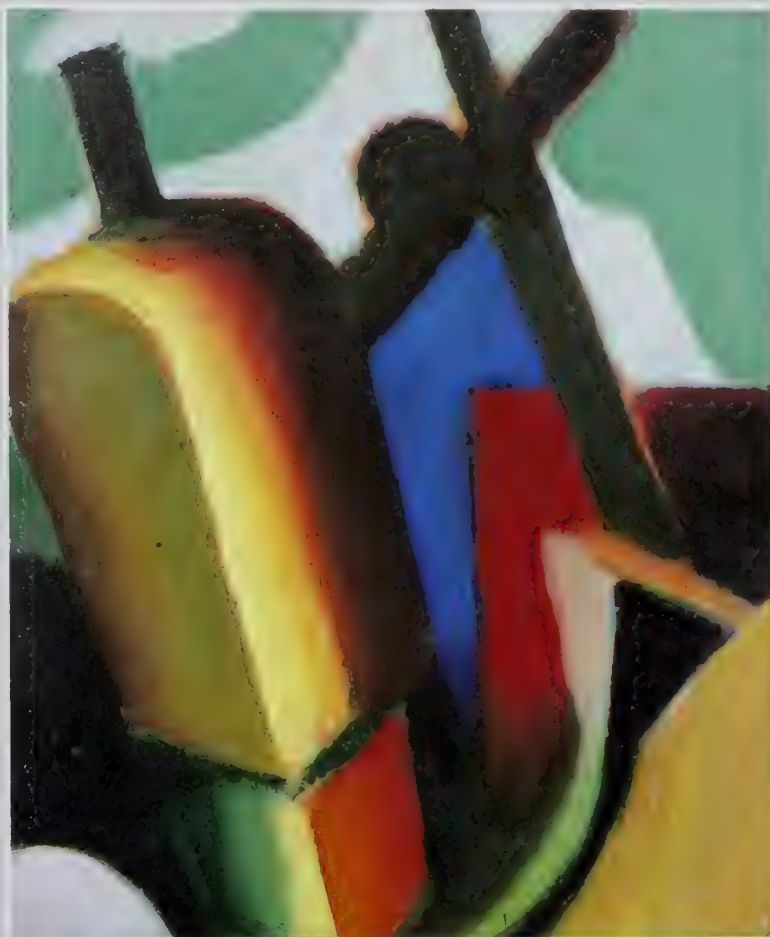
"Great people are simple people," states Hulda Zumsteg, the restaurant's still spry, 91-year-old proprietress. "My kitchen politics have always been to provide my guests with simple, home cooking prepared with love and care." It is this *gutbürgerliche Küche* (good bourgeois fare) that helps set a comfortable table at Rämistrasse 4. While her guests consume *Bürli*, the characteristic crusty dark rolls of Switzerland, Mutter Zumsteg, as she is affectionately called, goes from table to table, greeting every one of her customers as she has done for the past 57 years. Completely unpretentious, this daughter of a shoemaker rose from being a servant girl to an accomplished restauranteuse through hard work and high standards.

These qualities Hulda Zumsteg passed on to her son, Gustav, who credits them for his own impressive success. Starting as an apprentice in a local silk firm, Zumsteg now heads the firm Abraham AG, which supplies many of France's top fashion houses with luxury fabrics. But he saves time to oversee the administration of the restaurant as well. Gustav Zumsteg is also responsible for the art on the Kronenhalle's walls. He says that the years he spent training in France first brought him in contact with the art world and the numerous couturiers who now frequent the Kronenhalle. He began collecting in 1940 and hasn't stopped since. The rooms and corridors of the Kronenhalle contain only a fraction of his extensive collection.

Thomas Hart Benton

(1889-1975)

The Crane, c. 1915-1920
Oil on paper, 6¾ x 5¼ in.



Santa Fe East

Galleries
Austin & Santa Fe
200 Old Santa Fe Trail
Santa Fe, NM 87501
Tel: (505) 988-3103

Frances Klein

Antique and Estate Jewels

*Possibly the largest and
finest collection in the world*

310 N. Rodeo Dr.
Beverly Hills, California
(213) 273-0155

We purchase Estates and Quality pieces

The Princes Gate Collection

Paintings & Drawings

On view to the public for the first time, this highly important and hitherto private collection includes masterpieces by

Rubens
Tiepolo
Master of
Flemalle
Massys
Michelangelo



Bernardo Daddi
Parmigianino
Pieter Bruegel
the Elder
Cezanne
Renoir

The Brueghel Family by Peter Paul Rubens

Mondays - Saturdays 10am - 5pm Sundays 2pm - 5pm
Bank Holidays 10am - 5pm

Admission - Adults £1, O.A.P.s, students, children 50p
Terms for parties by arrangement

Sponsored by National Westminster Bank Limited

THE COURTAULD INSTITUTE GALLERIES
UNIVERSITY OF LONDON,
WOOLN SEVEN SQUARE, LONDON WC1E 7AA
Tel. 01-850 1015 or 01-850 1016

RESTAURANTS

Significantly, the great art works enhance rather than diminish the café character of the restaurant's past. At three P.M., Thomas Mann's preferred lunch hour, the establishment is clearly a comfortable place for both repast and repose. A youthful pair lingers over empty espresso cups; a contented gentleman finishes off the last of a *Bratwurst* and a bottle of champagne; two chow-chows snore at the feet of a woman absorbed in the *Neue Zürcher Zeitung*. That is a time when the restaurant's air of harking back to another era is especially pronounced in the main dining room, with its worn green leather banquettes, antiquated brass coat racks, wooden newspaper racks, faded ochre walls, and lace curtains.

At night the tables fill and the room comes alive. Vases of fresh flowers are placed on starched white linen. Uniformed staff in black and white bustle over batteries of copper casseroles, rewarming them at side tables atop portable burners. The Kronenhalle, like most quality Swiss restaurants, has not succumbed to the "progress" of kitchen-served plates. Service is

Owner Hulda Zumsteg dines with regular patron Joan Miró.



professional. Veteran waiters deftly disjoint partridges or expertly slice Chateaubriand at table. Sommeliers discuss the intricacies of the wine list with customers. The Swiss wines alone account for 20 labels, including Joyce's favorite Fendant, and there is an abundance of great French wines in the cellar, all of them selected by Mrs. Zumsteg, who makes an annual tasting trip to France.

The menu offers daily specials, just as it did 100 years ago. Customers can find seafood, game, or one of the house specialties: Matjes herring from Holland, special St. Gallen *Bratwurst* (veal sausages made extra large for the restaurant), or Zurich's famous *Kalbsleber geschneuzelt mit Rösti* (calf's liver served with shredded browned potatoes). Although chef Charles Stadlin, a 20-year veteran, makes a point of varying his own creations, many of the dishes have been on the menu since the Zumstegs took over the Kronenhalle, in 1925. *Kalbs-haxen* (veal shank), first roasted, then breaded and fried and served with melted butter, was a specialty of Mrs. Zumsteg's first chef, Leopold, who came from Bavaria. From Louisa, his assistant, came the Württemberg spe-



One of the restaurant's many art treasures, Matisse's *Nature morte aux huitres*, graces the main dining room.

cialty *Spätzle* (egg dumplings), which the kitchen still turns out daily and serves with game. Later, an Alsatian chef added French dishes such as *navarin de mouton* and *truite meunière*, helping to set the tone for today's multiregional menu.

All this makes the Kronenhalle a good deal fancier than it was back in the days when Lenin, Tzara, and Joyce held court at their tables, and certainly the walls display much grander works. Yet the restaurant has lost none of its original charm. The reason why the tables tend to be full and why celebrities remain faithful customers has to do mainly with the quiet care and constancy of the Kronenhalle. These qualities mark it as one of Europe's most beguiling institutions, the standard against which all other restaurants may be judged.

Located conveniently near to Zurich's main museum, opera house, and theater, the Kronenhalle is open every day from 11:30 A.M. to midnight. Telephone: 251-02-56.

CHICAGO'S LARGEST ANTIQUE DEALER

featuring

FURNITURE **ORIENTAL ART**
French, English, & Continental Large & Varied Selection
SILVER **PAINTINGS**
CHANDELIERS **CLOCKS**
PORCELAIN **ART GLASS**
BRONZES **BRIC-A-BRAC**
DOROTHY DOUGHTY & BOEHM BIRDS
& MUCH, MUCH MORE ALL AT

Donrose Galleries

751 N. WELLS CHICAGO, ILLINOIS

312/337-4052 MON.-SAT. 10-5

WHOLESALE & RETAIL

We are interested in purchasing worthwhile ART of all periods.

VISA & MASTER CHARGE

E.M. DONAHUE LTD.
fine arts consultants

320 EAST 58TH STREET
NEW YORK 10022
212 -308 - 1251

30 SHEFFIELD TERRACE
LONDON W8
441 -727 - 7667

BY APPOINTMENT

**bringing fine arts
discriminately
to the collector.**

E G Rawnsley



C F Rawnsley

Millhouse

079-85-406, 0798-43080

Halfway Bridge, nr. Petworth, West Sussex

Showrooms: The Square, Petworth



An exceptionally fine eight-seat tilting dining table in mint condition the top veneered with well-figured Jamaica mahogany cross-banded with rosewood and having a deep original patina, the stalwart 8-sided tapered pedestal cock-beaded down each angle, the modelling of the lion's paw casters being especially well executed. The rich chestnut colour is one of the chief beauties of this table (colour transparency on request) L 5ft., W 3ft. 7in. C 1800

BOOKS FOR THE CONNOISSEUR

BUILDINGS FOR PEOPLE

WALTER McQUADE

THE IDEA OF LOUIS SULLIVAN
JOHN SZARKOWSKI
UNIVERSITY OF
MINNESOTA PRESS, 1956

In the 1950s a young photographer from rural Wisconsin named John Szarkowski, with a crew cut and a Guggenheim grant, set out with his camera to record the buildings of architect Louis Sullivan (1856–1924). That was a good time to do it, for the postwar boom had not yet really blossomed in the Midwest. Under a white Illinois sky, the business center of Chicago was still a brooding, Dreiser-like presence on the lakefront.

The prevalent photographic style for showing buildings then was that of Ezra Stoller: his skies were very dark, an effect achieved with a filter—theatrical rather than dramatic. People were carefully omitted. Szarkowski, however, left his orange filter at home. What he wanted to do, he later wrote in the foreword to his book *The Idea of Louis Sullivan*, was to try to use photography of the buildings as a “powerful critical medium rather than a superficial descriptive one.”

Szarkowski accomplished this more poetically than anyone else ever has, and his book has become a quiet classic. I am willing to lend a friend the glorious Ami Guichard volume of *J. H. Lartigue* from my photographic shelf, or David Plowden's *Bridges*, because I think I know where I can get another copy of each, but anyone who removes Szarkowski's *Sullivan* from under my roof does so under danger of getting a broken arm. Published in 1956, it has long been out of print.

Louis Sullivan was a proper subject for a photographer of Szarkowski's acute perceptions. Sullivan was the Walt Whitman of the group of archi-

Each month the editors ask an expert in some area of connoisseurship to discuss an outstanding book in his or her field of expertise, regardless of the book's date of publication. This month we turn to Walter McQuade, an editor of Fortune magazine, and the winner of the American Institute of Architects gold medal awarded for architectural criticism.



itects who invented the skyscraper in the Windy City in the latter century. He proved long ago that buildings in our efficient industrial-commercial world can be deeply successful as human backgrounds: adding, not subtracting; vitalizing, not conforming; defining the complex quality in people that is called human dignity. His magic is obviously there, as his building watches over a suburban matron seek-

ing a bus on Chicago's Loop (below). If you don't believe it, cover the building with a piece of blank paper and see how much the people lose.

It is painfully true that in most of our best modern buildings, humans—bathed in soft, complete floods of light, standing on bland wall-to-wall carpeting, enclosed by simple, plain primary colors—often seem mindless. They are reduced.



Sullivan was not a sentimentalist—he sometimes built very heavy masses. But he also reached out in sympathy to the individuals who make up crowds. His florid terra-cotta decorations have vivid force; they are direct, not abstracted. He deliberately created complexity in feel and shadow, as if to declare to the unlettered: “I know, I know, our modern business buildings have to be spare and efficient, but *you’re* not that way. Your mind is ornamented with many devious impulses. Mine is too.”

At the height of his career, in the 1890s, Louis Henry Sullivan was cocksure. He said: “A building should live with intense, if quiescent, life, because it is sprung from the life of its architect.” But toward the end, in the 1920s, sick with sorrow and alcohol and the steady, lonely despair of having lost his audience to classical stylists, he put his trust in posterity. He had little else to trust.

Szarkowski justifies this trust in a wonderful way. He has perceived the passion, joy, and sometimes irony sur-



rounding great architecture and brought it to us better than Sullivan himself could on the printed page. His technique is mild, but the book is more than just a collection of magnificent photographs—it has shape and flow.

A prologue describes the construction of one of Sullivan’s last buildings, a little bank in Columbus, Wisconsin. The client and his wife, still alive in the 1950s, recall how it went; a letter from the architect to the builder is quoted. Szarkowski next moves on to a brief, unsentimental biography of Sullivan, and then to the photographs accompanied by quotations from diverse people: Andrew Carnegie, Thorstein Veblen, Frederick Jackson Turner, Frank Norris, Philip Armour, Ward McAllister, and other unlikely architecture critics. Most of the quotations and some of the photographs have little direct bearing on buildings, but they give you an ascending sense of Sullivan’s America. Standing with the silent photographs, they are lyrical, humorous, and tragic.

Several years after publishing this

book, John Szarkowski left Ashland, Wisconsin, on the invitation of the late René d’Harnoncourt, to take the post of director of photography at the Museum of Modern Art in Manhattan, succeeding Edward Steichen. Since then Szarkowski has mounted numerous memorable shows of other people’s photographs and has written 17 renowned books about them.

Last year, however, he went with his family on sabbatical to France to work on the first of the four volumes that the museum is bringing out on Eugène Atget’s photographs. He played his clarinet in the town band of Aix-en-Provence, where the Szarkowskis lived for the year. He also replaced his spectacles with some French steel-frame ones, got a direct French haircut, and came out of it looking not unlike Samuel Beckett.

He took along his camera, too, and got back to a little of his own photography, taking what he describes as “some second-rate Atget.”

The Idea of Louis Sullivan is first-rate Atget.

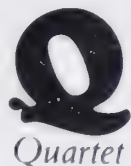
Left: *The Carson Pirie Scott department store (built in 1904)*. Top: *The Chicago Auditorium (1889)*. Right: *The Chicago Stock Exchange (1894)*.

ASPREY

1781 — 1981

BEVIS HILLIER'S
MAGNIFICENT
BOOK RECORDS
THE HISTORY AND
CRAFTSMANSHIP
OF THIS
FAMOUS
ESTABLISHMENT.

PRICE: £7.95/\$15 (ILLUSTRATED)



AVAILABLE FROM:

QUARTET BOOKS INC.
SUITE 1300
360 PARK AVENUE SOUTH
NEW YORK 10010, USA.

QUARTET BOOKS LIMITED.
A MEMBER OF THE NAMARA GROUP.
27/29 GOODGE STREET
LONDON W1P 1FD (TEL: 01-636 3992)

AND ALL GOOD BOOKSHOPS



ASHKENAZY GALLERIES



RENOIR, PIERRE AUGUSTE (1841-1919) "Les Toits de Ferme, La Roche Guyon", oil 8 7/8" x 12 3/8" (22.5 x 32 cm), 1886, signed

Fine 19th and 20th Century Original Oils, Watercolors and Drawings by:

American 19th Century

Bierstadt, Albert
Cropsey, Jasper Francis
Eilshemius, Louis Michael
Millar, Addison T.
Symons, George Gardner
Wendt, William

20th Century

Albright, Ivan Le Lorraine
Burchfield, Charles
Dixon, Maynard
Francis, Sam
Gross, Chaim
Hassam, Childe F.
Jenkins, Paul
Koerner, Henry
MacDonald-Wright
Moses, Grandma
Soyer, Moses
Soyer, Raphael
Steinberg, Saul
Stella, Frank
Stella, Joseph
Whittemore, William
Witbaard, Fred

European 19th Century

Boudin, Eugène
Constant, Benjamin
Delacroix, Eugène
Díaz de la Peña
Dinet, Alphonse-Etienne
Dupré, Jules
Forain, Jean-Louis
Gerome, Jean-Léon
Gillot, Eugène-Louis
Guillaumet, Gustave Achille
Guillemet, Jean B.A.
Guys, Constantine
Harpignies, Henri-Joseph
Kaufman, Isidor
Le Sidaner, Henri
Luce, Maximilien
Makowsky, Constantin
Pascin, Jules
Pissarro, Camille
Redon, Olliver
Renoir, Pierre-Auguste
Riviera, Pierre
Signac, Paul

Styka, Jan

Thaulow, Fritz
Valadon, Suzanne
Vernet, Carl
Vernet, Horace
Vuillard, Edouard
West, Edgar E.
Wierusz, Von Kowalski

20th Century

Bombois, Camille
Braque, Georges
Brayer, Yves
Chagall, Marc
Domergue, Jean Gabriel
Dufy, Raoul
Dunoyer de Segonzac
Foujita, Tsugouhara
Gontcharova, Natalia
Kadar, Bela
Kisling, Moise
Larionov, Mikhail
Laurencin, Marie

Léger, Fernand

Lhote, André
Magritte, René
Mané-Katz
Manguin, Henri
Massana
Masson, André
Miro, Joan
Picasso, Pablo
Renault, Abel
Rouault, Georges
Rubin, Reuven
Survage, Léopold
Tchelitchev, Pavel
Utrillo, Maurice
Vlaminck, Maurice de

Latin American

Cuevas, Jose Luis
Friedeberg, Pedro
Galvan, Jesus Guerrero
Merida, Carlos
Rivera, Diego
Siqueiros, David Alfaro

ALA VIEILLE RUSSIE

781 Fifth Avenue,
New York, NY 10022
Tel: 212-PL 2 1727
*Snuff Boxes, Fabergé, jewels, icons, 18th Century
French furniture and decorations.*

ART & LEGEND

Gary Spratt
Box 13, San Anselmo, CA 94960
Tel: 415-454 3476
*American Indian Art, Folk Art and Painting,
Colonial Spanish Art.*

ARVEST GALLERIES, INC.

77 Newbury Street, Boston, MA 02116
Tel: 212-247 1418
*19th and early 20th Century American and
European Paintings of all schools.*

DORIS LESLIE BLAU GALLERY

15 East 57th Street,
New York, NY 10022
Tel: 212-759 3715
*Antique Oriental and European carpets of superb
quality and unusual design, and period tapestries.*

BOWERS & RUDDY GALLERIES

5525 Wilshire Blvd.
Los Angeles, CA 90036
Tel: 212-857 5700
*World's largest rare coin auctioneer, numismatic
book publishers and retail coin firm.*

MICHAEL CAPO

831 Broadway, New York, NY 10003
Tel: 212-982 3356
*Specialising in fine XVIII and XIX Century
furniture, paintings and objets d'art.*

RALPH M. CHAIT GALLERIES

12 East 56th Street,
New York, NY 10022
Tel: 212-758 0937
*Important Chinese works of art, including
porcelain, pottery, bronzes, hardstones and
sculptures dating from 3000 BC to the early 19th
century.*

DIDIER AARON, INC.

32 East 67th Street,
New York, NY 10021
Tel: 212-988 5248
Telex: 238934 Diron
Furniture, Art Objects, Paintings

DIDIER AARON, LTD.

9002 Melrose Avenue,
Los Angeles, CA 90069

DILLINGHAM & COMPANY

3485 Sacramento Street
San Francisco, CA 94118
Tel: 415-563 1976
*Specialising in 17th and 18th Century English
furniture and furnishings
Mon-Sat. 10 a.m./5 p.m.*

ROBERT DOMERGUE & COMPANY

560 Jackson Street,
San Francisco, CA 94133
Tel: 415-781 4034
*17th & 18th Century French & Italian Furniture &
Oriental Art.*

GEM ANTIQUES

1088 Madison Avenue,
New York, NY 10028
Tel: 212-535 7399
*Specialising in Paperweights (antique & modern),
Art pottery & porcelain (American & European)
from the late 19th & early 20th Century.*

JAMES M. HANSEN

27 East De la Guerra,
Santa Barbara, CA 93101
Tel: 805 963 1517
Fine furniture

CONSTANCE H. HURST ANTIQUES

11922 San Vicente Blvd.
Los Angeles, CA 90049
Tel: 213 826 4529
Importers of fine furniture

HUSBERG FINE ARTS GALLERY

330 South Highway 179, P.O. Box D
Sedona, AZ 86336
Tel: 602-282 7489
*Dealers in fine quality Western, landscape, and
wildlife art. Our Vintage Room features 19th and
20th Century works by deceased artists.*

HYDE PARK ANTIQUES, LTD.

836 Broadway (below 13th St.)
New York, NY 10003
Tel: 212-477 0033
*Fine Eighteenth and Early 19th Century English
Furniture, Paintings, Mirrors, Porcelain (also
Chinese Export) and Accessories.*

JAMES GALLERY

P.O. Box 187
Collegeville, PA 19426
Tel: 215-489 2828
*Chinese Export Porcelains, 18th and Early 19th
Centuries.*

KAZANJIAN JEWELS

332 North Rodeo Drive
Beverly Hills, CA 90210
Tel: 213-278 0811
Telex: 194-158
*International buyers of important diamonds,
precious gems and fine estate jewelry for more
than 60 years.*

KENNEDY GALLERIES

40 West 57th Street
New York, NY 10019
Tel: 212-541 9600
18th, 19th and 20th Century American Art.

KING-THOMASSON INC

213 1/2 Berthea, Houston, TX 77006
Tel: 713-529 9768
*Specialising in the Fine 17th-century oak furniture
and 18th-century country furniture.*

LADNER-YOUNG INC

414 La Canada, Box 1924
La Jolla, CA 92038
One Block East of La Jolla Blvd. in South La Jolla
Tel: 714-459 3753
*Importer of English antique furniture, prints and
decorative accessories.
Hours: 9 a.m. to 5 p.m. weekdays and by
appointment.*

MARLBOROUGH GALLERY INC.

40 West 57th Street
New York, NY 10019
Tel: 212-541 4900
Telex: 236485
Art Gallery.

NEWHOUSE GALLERIES, INC.

19th East 66th Street
New York, NY 10021
Tel: 212-879 2700
Telex: EMAYENGAL
*Old Masters, Seventeenth, Eighteenth and
Nineteenth Century English and European
Paintings, Eighteenth and Nineteenth Century
American Paintings.*

NOORTMAN & BROD

1020 Madison Avenue
New York, NY 10021
Tel: 212-772 3370
Telex: 968597
*See also Brod Gallery, London
Noortman, London*

OSBORNE MARQUIS LTD.

International Fine Art Consultants & Appraisers.
18 West Putnam Ave
Greenwich, Connecticut 06830
Tel: 203-629 1023
*Appraising by professionals for Insurance,
Estates, Donations. Experienced advice on buying
and selling art works and on restoring art works.*

IRA SPANIERMAN, INC.

50 E. 78th Street,
New York, NY 10021
Tel: 212-879 7085
*Fine American and European paintings of the 19th
and early 20th centuries.*

STAIR & COMPANY

59 East 57th Street,
New York, NY 10022
Tel: 212-355 7620
REDECORATE (Domestic)/CHRISANT (Int'l)
*18th century English furniture and Chinese Export
porcelain.*

GARRICK C. STEPHENSON

50 East 57th Street,
New York, NY 10022
Tel: 212-PL3 2570
*Antiques - Works of Art:
French, English, Chinese, Japanese.*

TEAM ANTIQUES

(Tiffany Specialists)
Box 1052
Great Neck, NY 11023
Tel: 516-487 1826
*Publishers of Team's Tiffany Treasures, an
offering of the finest quality, rare and guaranteed
authentic Tiffany Collectables. Dealers and
Tiffany Specialists for 17 years.*

THERIEN & CO., INC.

811 Montgomery Street,
San Francisco, CA 94133
Tel: 415-781 6991
*17th, 18th and early 19th-century furniture and
decorations; English, French, Continental and
Oriental, including Oriental carpets and old
Sheffield plate.*

TRANSWORLD ART/ALEX ROSENBERG GALLERY

20 West 57th Street
New York, NY 10019
Tel: 212-757 2700
*Paintings, drawings, sculpture by Contemporary
American and European masters and young,
emerging artists.*

WAKEFIELD-SCEARCE GALLERIES, INC.

525 Washington Street,
Shelbyville, KY 40065
Tel: 502-633 4382
*One of America's finest collections of 18th and
19th Century English antique furniture,
porcelains, painting accessories, and specialising
in Georgian Silver and Old Sheffield Plate. 74
page catalogue \$5.00.*

CECELIA B. WILLIAMS

Route 3 Box 324
Annapolis, MD 21403
Tel: 301-267 6356
*English, Queen Anne, Chippendale, and
Hepplewhite Furniture. Old Sheffield and other
appropriate accessories. Photographs sent on
request. By appointment only.*

WILSON GALLERIES

662 Canyon Road, Sante Fe, NM 87501
Tel: 505-982 8911
*The most comprehensive selection of quality 18th-
century English furniture available in the
American West.*

WINFIELD WINSOR ANTIQUES

458 Jackson Square, San Francisco, CA 94111
Tel: 415-362 0613
*Fine 17th and 18th century English, European and
Oriental furniture and works of art.*

HARRY WINSTON, INC.

718 Fifth Avenue, New York, NY 10019
Tel: 212-245 2000
Telex: 62418
*Diamond manufacturing, wholesale and retail
precious stones and jewelry.*

RICHARD YEAKEL ANTIQUES

1099 S. Coast Highway
Laguna Beach, CA
60 minutes from Los Angeles
Tel: 714-494 5526/494-6667
*Three stores of 15th to 18th Century, finest quality
family business established 1940.*

A. Lee

Bruton Place, London W1
Tel: 01-629 5600 and 499 6266
Works of Art, Fine Furniture, Clocks and Jewellery

Art Gallery

Kensington Church Walk, London W8
Tel: 01-937 8332
Tuesday to Saturday 11 a.m. to 6 p.m.
By appointment on 01-788 2151
19th and 20th century Watercolours and Drawings

**M. & P. Manheim
(Peter Manheim) Ltd.**

Upper Berkeley Street, Portman Square,
London W1
Tel: 01-723 6595
Hours: Monday-Friday 10 a.m.
to 6.30 p.m.
Member B.A.D.A. Specialists in fine
ENGLISH Antique Porcelain, Pottery,
Jewellery and Enamels

Carlborough Fine Art (London) Ltd.

Albemarle Street, London W1X 3HF
Tel: 01-629 5161 Telex: 266259
*19th and 20th century Paintings,
Drawings and Sculpture. Graphics and
Photographs by leading 20th century Artists*

John Miles

13 Duke Street, St. James's, London SW1
Tel: 01-930 8665
Hours: Monday-Friday,
10 a.m. to 5.30 p.m.
Saturdays 11.00-1.00.
Important 19th century Paintings

John Mitchell & Son

New Bond Street, London W1
Tel: 01-493 7567
*Old Masters, French 19th century and specialists
in lower paintings.*

The Map House of London

Beauchamp Place, Knightsbridge,
London SW3 1NY
Tel: 01-589 9821 and 4325
Antique Maps, Atlases, Engravings and Globes

Portman Morris & Company

Bury Street, St. James's,
London SW1Y 6AU
Tel: 01-930 2825
*English paintings and drawings of the 17th, 18th
and early 19th centuries*

Portman

Bury Street, St. James's,
London SW1Y 6AB
Tel: 01-839 2606
Telex: 9155 70
Monday to Friday 9.30 a.m. to 5.30 p.m.
*Old Master paintings, 19th century French
paintings, drawings and watercolours.
Also in Holland and New York. See also
Portman & Brod, New York.*

James R. Ogden & Sons Ltd.

Duke Street, St. James's, London
W1Y 6DJ
Tel: 01-930 3353
*Specialists in Ancient Jewellery,
Jewellers and Silversmiths for four generations.
Also at Harrogate*

Pawsey & Payne Ltd.

4 Ryder Street,
St. James's, London SW1Y 6QB
Tel: 01-930-4221
*Fine English paintings, watercolours and
engravings.*

Phillips & Harris

54 Kensington Church Street,
London W8
Tel: 01-937 3133
and Phillips and Harris Inc.
c/o Vivian Watson Associates,
590 Oak Lawn Plaza, Dallas,
Texas 75207. U.S.A.
Tel: (214) 651 0218
*Selected European, Oriental furniture and
Works of Art*

Piccadilly Gallery

16a Cork Street, London W1
Tel: 01-629 2875 and 01-499 4632
*British Figurative Painters, International
Symbolist, Jugendstil Works, Museum quality,
British and Continental Drawings*

Pitt & Scott Ltd.

20/24 Eden Grove, London N7 8ED
Tel: 01-607 7321
Telex: 21857
*Packing and shipping of fine-art works
throughout the world*

Pym's Gallery

13 Motcomb Street, Belgravia,
London SW1X 8LB
Tel: 01-235 3050
Monday to Friday 10 a.m. to 6 p.m.
*Fine 19th and early 20th Century oil paintings
and watercolours*

G. T. Ratcliff Ltd.

Durwards Hall, Kelvedon,
Essex CM8 3HB
Tel: 0376-70234
Telex: 987748
STRICTLY TRADE ONLY
Also at:
La Pecherie, 1165 Allaman,
Vaud, Nr. Geneva.
SWITZERLAND
Tel: (021) 76-33-44 Telex: 26464

C. Roberson & Co. Ltd.

71 Parkway, London NW1 7PP
Tel: 01-485 1163-4
Picture Restoration

The Rowley Gallery Ltd.

115 Kensington Church Street,
London W8 7LN
Tel: 01-727 6495
*Picture framing and restoration, frame repairs,
fair cases, display cases, mirrors and screens, black
glass mounts. No job is too small for us and we
like a challenge!*

Frank T. Sabin Ltd.

4 New Bond Street, London W1
Tel: 01-499 5553 and 01-499 5487
*English Paintings, Watercolours and Fine
Antiquarian Print*

S. J. Shrubsole Ltd.

43 Museum Street, London WC1
Tel: 01-405 2712
Tgms: Shrubsilvr London
Open Mon-Fri 9-5.30
*Fine antique English silver and old Sheffield
Plate for the discerning collector.*

Spink & Son Ltd.

5-7 King Street, St. James's,
London SW1
Tel: 01-930 7888
Cables: Spink London W1
*Coins, Medals and Orders; Oriental, South East
Asian and Persian and Islamic Art; English
Pictures; Silver and Jewellery; Paperweights and
19th century Glass*

Stair & Company

120 Mount Street, London W1Y 5HB
Tel: 01-499 1784/1785
In USA: 59 E. 59th Street,
New York, NY 10022 and
in Los Angeles, California
*Fine 18th Century English Furniture, Works of
Art, and Chinese Export Porcelain.*

William Tillman Ltd.

30 St. James's Street, London SW1
Tel: 01-839 2500
*Fine English Furniture of the 18th and Early 19th
Century and Quality Reproductions of the Same
Period. Specialising in Boardroom and Dining
Room Furniture*

Johnny Van Haeften

13 Duke Street, St. James's,
London SW1Y 6DB
Tel: 01-930 3062
*Old Master Paintings, principally of the Dutch and
Flemish Schools*

William Walter Antiques Ltd.

London Silver Vaults, Chancery Lane,
London WC2A 1QS
Tel: 01-242 3248/9
*Specialists in antique silver and old Sheffield plate
throughout the world*

Louise Whitford Gallery

25a Lowndes Street, London SW1
Tel: 01-235 3155/4
*Late 19th and early 20th century Paintings,
specialising in Symbolist, Secessionist, Belle
Époque, Orientalist, Exotic, Salon and
Academics*

Wildenstein & Co. Ltd.

147 New Bond Street, London W1
Tel: 01-629 0602
Cables: Navild, London W1
Telex: 267155 Navild G
*Old Master and Impressionist Paintings and
Drawings*

Williams & Son

2 Grafton Street, London W1X 3LB
Tel: 01-493 5751
*Fine Traditional English and European Paintings
from the 19th and 20th centuries*

Temple Williams

34 Abingdon Road, Kensington,
London W8 6AS
Tel: 01-937 4677 with answering machine
*Correspondence only. Stock temporarily in store
Fine Regency furniture, Works of Art,
Valuations*

Winifred Williams

3 Bury Street, St. James's, London SW1
Tel: 01-930 4732/0729
*Important 18th century English and Continental
Porcelain and Enamels, Collectors' pieces of
Museum quality*

Christopher Wood Gallery

15 Motcomb Street, London SW1
Tel: 01-235 9141/2
*Victorian paintings, drawings and watercolours,
sculpture, 19th and 20th century ceramics and
photography*

Norman Adams

8-10 Hans Road, Knightsbridge,
London SW3
Tel: 01-589 5266
Fine 18th-century English Furniture and Works of Art

Thos. Agnew & Sons Ltd.

43 Old Bond Street, London W1
Tel: 01-629 6176
Paintings, Watercolours, Drawings and engravings of all schools

Arenski

29-31 George Street, London W1H 5PE
Tel: 01-486 0678
Fine antique furniture, glass, paintings, bronzes, objets d'art

Asprey & Co. Ltd.

165-169 New Bond Street,
London W1Y 0AR
Tel: 01-493 6767
Cables: Culleus, London
Telex: 25110
Antique silver, jewellery, miniatures, fine period furniture, clocks and watches, glass, objets d'art and Fabergé

H. Blairman & Sons Ltd.

119 Mount Street, London W1Y 5HB
Tel: 01-493 0444
18th century Furniture, Regency Furniture, Chinese Mirror Pictures and Works of Art

Bluett & Sons Ltd.

48 Davies Street, London W1 1LD
Tel: 01-629 4018/3397
Oriental Ceramics and works of Art

Brod Gallery

24 St. James's Street, London SW1A 1HA
Tel: 01-839 3871
Cables: Brodart London SW1
Old Master Paintings, French Nineteenth Century Paintings and Drawings, English Paintings and Drawings.
See also Noortman & Brod, New York.

Colnaghi

14 Old Bond Street, London W1
Tel: 01-491 7408
Fine Old Master Paintings, Drawings and Prints.

Covent Garden Gallery

20 Russell Street (by the Royal Opera House),
London WC2
Tel: 01-836 1139
17th, 18th & 19th Century British watercolours, drawings, pastels and oil paintings

Crane Gallery

171a Sloane Street (1st Floor),
London SW1
Tel: 01-235 2464
Paintings, Furniture, Quilts, Decoys. Also "Americana". Perhaps the most beautiful and unusual gallery in London. Daily 10-6, Saturdays 10-4

Andrew Simon Crosby

22 Hartfield Road, Forest Row,
East Sussex
Tel: Hartfield 353
Oriental Carpet books and books on Glass Collecting. Catalogues free on request. Dealer in Turkoman Carpets from the presynthetic period

T. Crowther & Son Ltd.,

282 North End Road, Fulham,
London SW6 1NH
Tel: 01-385 1375/7
Fine and extensive stocks of 18th and early 19th century English furniture, carved wood and marble chimneypieces, garden ornaments and figures. Antique oak and pine panelling supplied and fixed.

Ebury Gallery

89 Ebury Street, London SW1W 9QU
Tel: 01-730 3341/7806
Paintings, Watercolours, Drawings and Prints by contemporary British Artists.
Daily 10-6, Saturday 10-1.
ENZO APICELLA, MARTIN BATTERSBY, IAN DAVID BAKER, DUGGIE FIELDS, ADRIAN GEORGE, CHRISTOPHER HOBBS.

Owen Edgar Gallery

9 West Halkin Street, Belgravia, London SW1
Tel: 01-235 8989
Important 18th & 19th Century Paintings. Specialising in major Victorian works

Eyre & Hobhouse Ltd.

39 Duke Street, St. James's,
London SW1Y 6DF
European eighteenth and nineteenth century artists working in the Middle East, India, Africa, South East Asia, China and the West Indies

Fine Art Society

148 New Bond Street, London W1
Tel: 01-629 5116
British Art of the 19th and 20th centuries, Paintings, Watercolours, Drawings and Sculpture and Decorative Arts

Richard Green (Fine Paintings)

44 Dover Street, London W1
Tel: 01-493 7997
Also at 4 New Bond Street,
London W1.
Tel: 01-499 5553
18th and 19th century English Paintings, 17th and 18th century Dutch, Flemish and Italian. 17th to 19th century European Paintings

Grey-Harris & Co.

12 Princess Victoria Street, Clifton,
Bristol
Tel: Bristol 37365
A leading West of England repository for Jewellery, Old Sheffield and quality Electro plate

Halcyon Days Ltd.

14 Brook Street, Hanover Square,
London W1Y 1AA
Tel: 01-499 5784
English antiques: 18th century enamels, treen, papier mâché, tôle and objects of vertu. Halcyon Days also specialize in fine modern enamels; twelve years ago they revived the craft in Bilston, the traditional centre in Georgian times.

M. Harris & Sons

44/52 New Oxford Street, London WC1A 1ES
Tel: 01-636 2121
Fine 18th century English Furniture and Works of Art

W. R. Harvey & Co. (Antiques) Ltd.

67-70 Chalk Farm Road,
London NW1 8AN
Tel: 01-485 1504
Fine 17th to early 19th century furniture, clocks and Works of Art. Services valuations and restorations

Hazlitt, Gooden & Fox Ltd.

38 Bury Street, St. James's, London, SW1Y 6BB
Tel: 01-930 6422/6821
English 18th and 19th century paintings and drawings. Italian baroque and rococo paintings. French 19th century paintings and drawings

Heim Gallery

59 Jermyn Street, St. James's
London SW1
Tel: 01-493 0688
Old Master Paintings and Sculptures in marble, bronze and terracotta

Hennell Ltd.

1 Davies Street, Berkeley Square,
London W1Y 2NY
Tel: 01-499 3011
Antique and Modern Jewellery and Silver, Domestic Silver by the Hennells from 1737

Holmes

29 Old Bond Street, London W1
Tel: 01-493 1396
Jewellery, Antique, Victorian and fine Modern Silver

Alan Jacobs

8 Duke Street, St. James's, London SW1
Tel: 01-930 3709
Specialising in 17th century Dutch and Flemish Old Master Paintings

S. & H. Jewell

26 Parker Street, London WC2
Tel: 01-405 8520
Fine quality 19th and 20th Century Furniture Restoration and valuation

Peter Jones China Ltd.

Dept EM, Cross Street, Wakefield
Tel: 0924 62510
A wide range of fine china and crystal stockists all leading collectors items. Specialists in commemorative plates and mugs. Send for full colour catalogue stating interest

Simon Kaye Ltd

1½ Albemarle Street,
London W1X 3HF
Tel: 01-493 7658
and in New York
I. Freeman & Son Inc.
12 E. 52nd Street
New York, N.Y. 10022
Tel: (212) 759-6900

interior design & decoration

interior design & decoration interior design & decoration interior design & decoration

ONI ANCILL INTERIORS & CONTRACTS*

West Sussex, Burnside Road,
Whitecraigs, Glasgow G46 6TT
Tel: 041-639 1893

Specialising in personalised interior design of
residential and commercial premises offering a
wide range of the finest international fabrics and
furnishings.

DAVID ASHTON-BOSTOCK, FIAL., ND.,*

1 Charlwood Street, London, SW1.
Tel: 01-828 3656

Fine period decor and interior design, London,
County and abroad. Also specialist china, glass
and enamel restoration.

ASPREE INTERIORS LTD*

65-169 New Bond Street,
London W1Y 0AR
Tel: 01-629 2608

Fine interiors of the highest quality. Residential,
commercial and overseas projects.

BILL BENNETTE DESIGN LTD.,

10a West Halkin Street, London SW1 8JL
Tel: 01-235 3735/3756

International designers offering complete service
from structural alterations, specialist joinery and
decoration and furnishing.

BLANCHARD FURNISHING LTD.,

78 Sloane Street,
London SW1X 9QL
Tel: 01-235 6612

Interior designers and retailers dealing in fine
furniture and objects. Nurith Lowe antiques at
Blanchards, offering unusual antique gifts.

RALPH BOWMAKER DESIGNS LTD.,*

7 Stratton Street, Mayfair,
London W1X 5FD.
Tel: 01-629 9903
Michael Borozdin Bidnell, BA. (Hons.),
MSIAD,
Ralph Bowmaker, MBID, MSIAD, IDDA.
Partners experienced in domestic interiors to a
high decorative standard as far afield as
Australasia and the Middle East.

JOHN BYROM DESIGN LTD.,*

8 Connaught Street, London W2
Tel: 01-262 8209

and
JOHN BYROM DESIGN INC.,
1728A Corcoran Street, N.W., Washington
D.C. 20009, U.S.A.
Tel: (202) 462 5548

Specialists in interior designs for both residential
and commercial property.

DECOR FRANCE LTD.,*

53 Albert Hall Mansions, London SW7
Tel: 01-589 8406

M. D. Lady Francoise Middleton.

Fixtures, furnishings, decoration and design,
carpets, curtains, plumbing, painting from
Kitchen to Attic. From Jeddah to Jedburgh, we
will do it from planning to completion.

FRAYLAND INTERIORS LTD.,

111 Power Road,
London, W4 5PY
Tel: 01-995 4753
Telex: 8814385 FRALND G

International interior design, decoration,
refurbishment and restoration of period buildings,
chateaux, palaces and luxury apartments.

GLYNN INTERIORS,*

92 King Street, Knutsford, Cheshire.
Tel: 0565-4418

Interior decorators and furnishers serving the
North West. Own workshops. Luxury domestic
and prestige office work. Interior designer Glynn
Stockdale.

CHARLES HAMMOND LTD.,*

165 Sloane Street,
London, SW1X 9QE
Tel: 01-235 2151
Telex: 917976

Classical interior design and decoration and
contract service. UK and overseas. Exclusive
English chintzes and linens, handmade
upholstery.

HOME DECORATING (WALLPAPERS) LTD.,*

83 Walton Street, London, SW3
Tel: 01-584 6111

Importer of exclusive wallcoverings. We sell to
every section of the wallcovering market. General
public, design, contract, wholesale, embassies,
banks and palaces.

HOWARD HOUSTON LTD.,

58 David Place, St. Helier, Jersey, C.I.
Tel: 0534-23673

Fine interior design for private houses, prestige
offices and apartments. Worldwide.

KEEBLE LTD.,*

13 Walton Street, London, SW3 2HX
Tel: 01-581 3676

Established in 1668. Interior decorations, fabrics
and furniture. Lamps and mirrors.

KENNEDY SUMNER LTD.,*

1 Anhalt Road, London, SW11 4NZ
Tel: 01-228 4121

Fully comprehensive interior and architectural
design service including exclusive furniture design
by Kennedy Sumner Franklin.

IAN S. LIEBER INTERIOR DESIGN*

32 Moreton Street, Pimlico,
London SW1V 2PD
Tel: 01-834 3355

Large choice of fabrics/wallpapers, lighting,
antique and decorative furniture and objet d'art.
Also offers a design room remedy service.

MANN & FLEMING LTD.,*

33 Sloane Avenue, London, SW3 3JB
Tel: 01-589 8476

Specialist interior designer and decorator.
Estimates free.

GEORGE RENWICK LTD.,*

1 Woodfall Court,
Smith Street, London, SW3 4EJ
Tel: 01-730 0125

and

GEORGE RENWICK MONACO,

La Panorama, 57 Rue Grimaldi,
Monte Carlo, Monaco.
Tel: Monte Carlo 509520

Quality interior design and decoration for the
domestic and European markets.

RORY RAMSDEN LTD.,*

Tower Hill House, The Bodge,
St. Peter Port, Guernsey.
Tel. 0481 20700

Residential and commercial interior designers
working to a high standard in Europe.

JO ROBINSON DESIGN LTD.,*

9 Redcliffe Square,
London, SW10 9LA
Tel: 01-373 4370

A small firm offering a comprehensive and
personal interior decorating service with
individuality and style.

SCARISBRICK & BATE LTD.*

111 Mount Street, London W1
Tel: 01-499 2043

Fully comprehensive interior design and
decoration service available with a large choice of
international fabrics and wallpapers. Specialists
in historic building restoration to include structure
and furnishings.

GEORGE SPENCER DECORATIONS LTD.,*

36 Sloane Street, London, SW1X 9LR
Tel: 01-235 1501/2

Comprehensive worldwide interior decoration
service for houses, flats, offices and hotels.
Exclusive collection of chintzes and wallpapers
all available from Sloane Street showroom.

TOWN & COUNTRY LTD.,*

2a Main Street, Blackrock,
Co. Dublin, Ireland.
Tel: Dublin 886935

Interior designers and decorators. Complete
contracts designed and executed

TOYNBEE-CLARKE LTD.,*

95 Mount Street, London W1
Tel: 01-499 4472/3

Operating internationally with 30 years'
experience on a design/supply/installation basis
to a very high standard

HUGH CLIFFORD WING,*

32 Chapel Street,
London SW1X 7DD
Tel: 01-235 3856

International Consultant, Designer and
Decorator specialising in the classical. Private
residences. Boardrooms. Hotels. Restoration.
Works with clients, architects and builders to
agreed fee. Antiques. Fabrics. Carpets. Light
Fittings. Supplied. Reasonably priced. By
appointment only.

* Denotes member of the I.D.D.A.

specialist suppliers & craftsmen

ANTIQUE FURNITURE RESTORATION

Michael Hedgcoe
Chobham, Woking, Surrey.
Tel: Chobham 8206

*Fine Antique Furniture Restoration and
Re-Upholstery by Craftsmen*

BRASS FURNITURE

Brass Construction.*

Red House Farmhouse,
Clanville, Nr. Andover, Hants. SP11 9JE
Tel: Chute Standen (026470) 232.
*Custom made brass furniture, fittings & accessories. Also
in chrome, stainless steel etc. Veneer. Handpainting.
Mirrorwork and etched glass. Stock designs also available.
Contact Mr. Lance Thomson.*

CERAMICS

Ceramic Consultants Ltd.,*

Rye Tiles, Rye TN31 7DH
Tel: 07973 3038 and
12 Connaught Street, London, W2.
*Handpainted or printed wall and floor tiles. Colour
matching to fabric and papers a speciality, plus co-
ordinating lampshades, jardinières and bathroom accessories.*

CHINA

Thomas Goode & Co (London) Ltd.,*
19 South Audley Street, London W1Y 6BN
Tel: 01-499 2823

*Magnificent showrooms filled with fine china, crystal
glass, silver, antiques, furniture, chandeliers & lamps.
Cresting and glass engraving a speciality.*

DESKS

The Desk Shop,
41 St. Clements, Oxford, OX4 4AG
Tel: 0865 45524

*Specialist dealers and restorers of antique pedestal and
partners desks. Copies made to commission. Releathering
service, hand coloured skins used. Collection and delivery.*

DOOR FURNITURE

Locks & Handles.*

Architectural Components Ltd.,
8 Exhibition Road, South Kensington,
London, SW7 2HF
Tel: 01-584 6800

*Specialist suppliers of craftsmen finished period door
furniture and other architectural hardware.*

FABRICS

J. Pallu & Lake Furnishings Ltd.,*
18 Newman Street, London, W1P 3HD
Tel: 01-636 0615

*Suppliers of fine fabrics, wallcoverings and trimmings to
the interior designer and decorator.*

Warner & Sons Limited.*

7-11 Noel Street,
London W1V 4AL
Tel: 01-439 2411

*Suppliers of printed furnishing fabrics including cottons,
glazed chintzes and unions, many of which have related
wallpapers; also woven fabrics including plain and
textured weaves, damasks, brocatelles, velvets, moires,
Madras nets and Nottingham lace. Specialists in the
reproduction of traditional silk fabrics to special order*

FABRIC CARE SYSTEM

Fiber-Seal UK Ltd.,*

Weir Bank, Bray-On-Thames, Maidenhead, Berks.
SL6 2ED

Tel: 0628 34281

Telex: 847591 UNIGIL G

*Fiber-Seal, the ultimate in carpet and fabric protection.
Licensed agreements available in UK and Europe.*

REMOVALS & SHIPPING

Michael Davis Shipping Ltd.,*

111 Mortlake Road, Kew,
London, TW9 4AU
Tel: 01-876 0434 Telex: 928696

*Specialist shippers and packers of fine art, household
removal services, storage and all allied services available.*

*Offices in New York,
Los Angeles, Tokyo and Hong Kong.*

Gander & White Shipping Ltd.,

21 Lillie Road, London, SW6 1EU
Tel: 01 381 0571

*Specialist packers and shippers of antiques and works of
art. International household removals. High security
storage.*

Masterpack Ltd

Albion House, 860 Coronation Road,
Park Royal, London, NW10 7PU
Tel: 961-1222 Telex: 888941 Maspac M9
*Paramount packers and shippers of antiques, fine art and
household effects worldwide. High security storage,
documentation and insurance services.
Personal service guaranteed.*

TEXTILES

Ebroplan Ltd (Hazel Bryant)*

No. 1, Three Kings Yard,
Davies Street, London W1
Tel: 01-499 7371

*Agents for many high class American wallcovering
manufacturers. McGuire Rattan/Rawhide furniture. Also
we stock a host of beautiful fabrics, rugs etc, from the
Orient.*

UPHOLSTERY MANUFACTURERS

L. M. Kingcome Ltd.,*

304 Fulham Road, London SW10 9EP
Tel: 01-351 3998

*Manufacturing upholsterers of made-to-measure sofas and
armchairs. Interior designers. On-site cleaners of
upholstery, carpets and curtains and licensed applicators of
Scotchgard fabric and Scotchgard carpet protectors.*

UPHOLSTERY & CURTAIN CLEANERS

Cleargite,*

118-122 Acre Road,
Kingston Upon Thames, Surrey.
Tel: 01 549 7346

*Fine and light coloured upholstery, curtain & carpet
cleaners. Either in-situ or in our modern factory. Oriental
and antique tapestries and carpets hand cleaned. Personal
attention by fully trained staff.*

*Denotes member of the I.D.D.A.

The Connoisseur Index to Advertisers

A. B. Stockholm Auktions	56	Doyle Galleries, William	41	Passport Export Services	137
Adams, Norman	Inside Back Cover	Fenn Galleries	54	Phillips Auctioneers	48, 50-51
A. D. C. Heritage	53	Fincrefaced Homes	130	Phillips Ltd., S. J.	71
A la Vieille Russie	73	Fortunoff	8	Previews, Inc.	136
Anderson, Dallas J.	29				
Arenski	30	Garrard & Co., Ltd.	55	Quartet Books	154
Armitage	36	Guide Emer	136		
Ashkenazy Galleries	155	Gemveto Jewelry Company	11	Sante Fe Galleries	149
Asprey	69			Schillay & Rehs, Inc.	24
		Hansen Antiques, James M.	37	Shrubsole Ltd., S. J.	63
Berry-Hill Galleries	72	Harvey, W. R.	57	Sloan & Company, C. G.	68
Beverly Wilshire Hotel	64	Hausmann Et Cie	Inside Front Cover	Sotheby's Auction House	35
BMW	12-13	Hirschl & Adler	49	Sotheby's International Realty	135
British International Antiques Fair	144			Spurr Galleries, Jayne	72
Bucherer	21	Inzel, Bernard	145	Stair & Company	15, 17, 25
				Strutt & Parker	134
Caro Gallery, Frank	54	Jackson Square	65-67		
Chait Galleries, Inc., Ralph M.	1	Jeremy Ltd.	58	Temple Williams	60
Christie's	32, 45	John. C.	61	Thierault	59
Coe Kerr	39			Thom Galleries, Frederick	38
Coleman Hotels, J. B.	24	Kennedy Galleries	Back Cover	Tiffany & Co.	3
Connoisseur—Address Book, The	157-158	Kentshire Galleries	31		
Connoisseur—American Address Book	156	Klein, Frances	149	Vacheron & Constantin	2
Connoisseur—Guide to Interior Designers & Craftsmen	159	MacConnal-Mason	47	Van Cleef & Arpels	9
Connoisseur—Specialist Suppliers & Craftsmen	160	McGuire, Don S.	99	Van Haefen, Johnny	70
Corum	121	Mallett & Son Ltd.	33	Victoria & Son, Inc., Frederick P.	42
Courtauld Institute	149	Manheim Galleries	52	Vuitton, Louis	23
Crane	123	Map House, The	62		
Crowther & Son Ltd., T.	44	Mavoreas Ltd	64	Wakefield—Scearce Galleries	59
		Millhouse	151	Waterford Crystal	4
Delomosne	65	Morgan Galleries, Inc.	40, 43	Wartski	46
Didier Aaron	34	Morton's Auction Exchange	147	Webb Jewelers, David	7
Dominion Gallery	145			Winston, Harry	19
Donohue Ltd., E. M.	151	National Maritime Museum	129	Wright, Clifford	65
Donrose Galleries	151	Nesle	38		



THE ART OF ILLUMINA- TION.

PROBABLY THE BEST investment you'll ever make in decorating your home. It's the same handmade Waterford crystal that now hangs in such famous places as Westminster Abbey and Kennedy Center. Not only does it illuminate your home, a Waterford chandelier transforms it.

WATERFORD®

Be sure it's authentic Waterford,
handmade only in Ireland.
Illustrated booklet, Waterford Crystal,
225 Fifth Avenue, New York 10010



Rare Cizhou (Tz'u Chou) Glazed Ewer,
with copper rim at lip.
Of the Song dynasty, 960-1279 A.D.
Height: 9 3/4 inches

RALPH M. CHAIT GALLERIES INC.

ESTABLISHED 1910

WORKS OF ART - CHINESE ART

NEW YORK, N.Y. 10022, U.S.A.

GRAND CENTRAL STATION, NEW YORK

ADAMSON GALLERY ASSOCIATES, INC. NEW YORK

Vacheron Constantin: to own one is a rare privilege;
to wear one is to share in history.



✱ **VACHERON** ✱
CONSTANTIN

Genève

A Genève, en l'île depuis 1755

608 Fifth Avenue, New York, N.Y. 10020 • 212 - 246-3978
1867 Yonge Street, Suite 600, Toronto, Ontario M4S1Y5 • 416 - 481-2729



Peretti Perfect

*Elsa Peretti's bangle bracelets in red, white, or
black lugiter, \$125 each. In eighteen karat gold, \$3,900.
In sterling silver, \$330.*

TIFFANY & CO.

NEW YORK FIFTH AVE. & 57th ST. • TEL: (212) 756-2000 • ATLANTA • CHICAGO • HOUSTON • SAN FRANCISCO • BEVERLY HILLS • Design © T. & Co

Lenox.



A world apart. Let it express your world.

Lenox China and Crystal

Send for our free color brochure. Lenox, Lawrenceville, N.J. 08648.

© Lenox '81

CONNOISSEUR

66 The Mysterious Murals at Cacaxtla

A new look at a group of stunning murals in central Mexico, painted 1,200 years ago. But by whom? And why?

By Barbara Braun

74 Cradle of Genius

Frank Lloyd Wright left a record of his early work as an architect in Oak Park, Illinois, where he designed twenty-four buildings culminating in the "Prairie" houses.

By Charles Lockwood

82 "Cellini, Fabergé, and Me"

Only when the rarely seen jeweled sculptures of Jean Schlumberger are considered can his work be assessed.

By Thomas Hoving



92 Lord Hesketh's Wonderful Machine

The intrepid Alexander Hesketh has bet millions that Britain can regain its position as the producer of the world's finest motorcycles—and, judging by his first machines, he may well be right.

By Alain de Cadenet

96 Tsuba over the Centuries

The sword guards used by the Japanese samurai combine utility with beauty; they have "quiet strength."

By Marcia Lawther

98 Maps: A World of Discovery

As much art as science and math—that is what collectors see in ancient maps; as a result, demand is picking up, though there are still bargains to be had.

By Katie Leishman

105 The Watchword Is Innovation

The Maggio Musicale Fiorentino remains Italy's oldest—and perhaps Europe's most interesting—performing-arts festival.

By Patricia Corbett



110 Master of Miniatures

Eugene Kupjack practices a most delicate and precise art; he makes miniature rooms complete with miniature furniture.

By Andrea DiNoto

DEPARTMENTS

8 Discovery

How the last totem pole of Canada's Haida tribe went to England and back.

12 Gallery Profile

The biggest booster of Britain's crafts movement.

16 Museum Review

When in Rome, do not miss the Doria Pamphili.

20 Connoisseur's World

A roundup of the most significant new exhibitions, auctions, and fairs.

24 Focus

Foiling counterfeiters at the U.S. Banknote Corp.

28 Restoration

A needed spruce-up for the Eiffel Tower.

120 Investor's File

Top-quality art holds its value even in the recession.

126 Food

The delights of eating sea urchins.

130 Wine

Why there is a waiting list for Stony Hill's wines.

134 Books for the Connoisseur

The Last Pool captures the essence of trout fishing.

136 Technology

Professor Michie is trying to make machines into connoisseurs.

DALESIDE ANTIQUES

Specialists in Old & Period Pine

Unusual
architectural
bookcase.
Circa 1830.



ST. PETERS SQUARE
COLD BATH ROAD
HARROGATE
NORTH YORKSHIRE
0423-60286

Works of Art by Thomas Easley



*Bring a Royal
tradition to your
family that will
last for generations.*

Specialising in Portrait Miniatures

For information on
private
commissions —
brochure available

Chessbank House,
Troutrise, Loudwater,
Rickmansworth,
Hertfordshire
Tel: (09237) 78187

CONNOISSEUR

Founded in 1901, CONNOISSEUR was
acquired by William Randolph Hearst in 1927.
It is published monthly in the U.S.A. and
Great Britain by Hearst Magazines Division
and National Magazine Company Limited.

Editor-in-Chief
Thomas Hoving
Executive Editor
Philip Herrera
Managing Editor
Leslie Smith
Senior Editor
Patricia Lynden
Associate Editor
Margaret Staats Simmons
Assistant Editor
Mary Flynn
Copy Editor
Judith Sonntag
Editorial Research
Foster Grunfeld
Editorial Assistants
Sharon Proctor
Joyce Pendola
U.K. and European Editor
(London)
Sue Bond
Editorial Administrator
Henrietta Elwell
Art Director
René Schumacher
Assistant Art Director
Mary Shapiro
Art Associates
Timothy S. Kump
Michael Stetson
Picture Editor
Laurie Winfrey
Production Editor
Joan Simon
Published by
The Hearst Corporation
President
Frank A. Bennack, Jr.
Chairman
Randolph A. Hearst
President, Magazines Division
Gilbert C. Maurer
Managing Director, National
Magazine Company Limited,
United Kingdom
Marcus Morris
Publisher
B. William Fine
Associate Publisher (London)
Guillaume Collis
Advertisement Manager
Judith T. Adda

SUBSCRIPTION SERVICE CONNOISSEUR magazine
will, upon receipt from its reader of a complete new or
renewal subscription order, undertake fulfillment of that
order so as to provide the first-copy delivery within 6 to 12
weeks. If for some reason this cannot be done, you will be
promptly notified of the issue date that will begin your sub-
scription, with a request for any further instructions you
may have concerning your order. Please address all such
orders to us at CONNOISSEUR, P.O. Box 10120, Des
Moines, Iowa 50350. Should you have any problems with
your subscription, please write Joan Harris, Customer Ser-
vice, Des Moines, Iowa 50350. To assure quickest service,
please enclose your mailing label when writing to us or
renewing your subscription. Renewal orders must be
received at least 8 weeks prior to expiration to assure con-
tinued service.

For subscription orders and inquiries: from U.S.A. or Can-
ada, please send to CONNOISSEUR, P.O. Box 10120, Des
Moines, Iowa 50350. From Great Britain and other Europe-
an countries, please send to CONNOISSEUR, National
Magazine Company Limited, England, National Magazine
House, 72 Broadwick Street, London W1V 2BP. Postmas-
ter, please send forms 3579 to CONNOISSEUR, P.O. Box
10120, Des Moines, Iowa 50350.

EBEL

HAUSMANNETCIE

The tradition since 1791

635 Madison Avenue at 50th Street, New York, New York 10022. (212) 832-9000

DISCOVERY

ODYSSEY OF A TOTEM POLE

LANSING LAMONT

Picture the scene: a windswept day in 1882 along Canada's Pacific coast. As whitecaps whip the frigid waters, a wealthy young English adventurer named Bertram Buxton stands excitedly on the deck of a ship anchored off the northern tip of one of British Columbia's Queen Charlotte Islands. For the first time, he sees the Northwest Indian settlement of Masset. From a distance, with its cluster of totem poles, the village resembles a harbor port spiked with masts. Once ashore, Buxton is fascinated by the sight of these wonderfully sculptured cedar spars—some honoring the village's tribal dead, others symbolizing the mysterious heraldry of its various clans. Each pole guards the entrance to a family house, and together they assert the totemistic principles by which the Haida Indians have lived for several centuries.

One pole in particular rivets Buxton's attention. It is a fifty-foot family-crest pole, its back hollowed to lighten the load at the time of its erecting. Buxton can almost visualize the traditional potlatch that celebrated that event, when neighbors and guests from nearby villages feasted on salmon and witnessed this ceremony displaying the Haida emblems of wealth and myths surrounding the family ancestry. The pole is crowned by a carving of three sitting figures wearing the cylindrical headdresses of the tribal chiefs. Below them is a frieze of the bear (representing one of the Haidas' two clan groups) and its cub devouring a frog (representing the other clan group). Further down, the carver has dutifully portrayed the ritual bear-and-hunter scene, while at the base of the pole a glaring wolf's head menaces the onlooker.

The pole is vivid testament to the history of this one Haida family, its real or imagined conquests, and Buxton decides then and there to acquire it. The pole, he thinks, would be the ideal birthday gift for his aging

Lansing Lamont, a journalist and author, is director of Canadian Affairs at New York's Center for Inter-American Relations.



PHOTOGRAPHS COURTESY BRITISH COLUMBIA PROVINCIAL MUSEUM

“mum,” back home at the family seat in Weybridge, Surrey. Thus, one hundred years ago, the odyssey of the Haida totem pole begins.

The chiefs of this Masset household were the destitute victims of a recent smallpox epidemic, and they readily accepted Buxton's cash offer for the pole, even providing him with a receipt. Buxton promptly had the pole cut in half for passage aboard the next trading vessel to Britain. Weeks later, after a stormy voyage around the Horn, the ship docked in London, and the pole reached Weybridge in time for Mrs. Buxton's birthday. There, in Fox Warren, on the lush grounds of the Buxton estate, the Haida pole was re-erected on a concrete pad, some fifty yards off the driveway, with a narrow

The Indian village of Masset, visited by Bertram Buxton in 1882.

iron scaffolding to buttress its back.

For more than three generations the pole stood in its new home, buffeted by the elements, chewed on by squirrels, and gradually encompassed by the towering oaks that lined the drive. No other example of the totemic art of America's Northwest Indians of comparable size was displayed outdoors in all of England.

In the fall of 1976, Michael Johnson, an art dealer and broker from the state of Washington, was in London with his wife for an auction when he heard about the Haida pole. By then, there were fewer than fifty such poles in existence, and most were confined to

NEUSE

BREMEN / GERMANY
Fedelhoeren 8
04 21-32 56 42



A German carved and polychromed Gothic chest, Lower Saxony, W 195 cm, H 95 cm.
Formerly in the furniture collection of the Kestnarmuseum, Hannover,
illustrated in Otto von Falke "Deutsche Möbel des Mittelalters und der Renaissance",
Stuttgart 1924, p. 48.

Works of art – Sculpture – Furniture – Silver

museums. Johnson's source would not reveal the pole's whereabouts. By chance, however, a friend mentioned an article that he believed described the pole in question. The story, written in the early 1900s by an Oxford anthropologist, pinpointed the pole's location in Weybridge. The Johnsons phoned every Buxton in the local directory before finding a great-nephew of the original Bertram Buxton. Although the relative had spent most of his life in Australia, he remembered hearing of the pole as a child and recalled its general location at Fox Warren.

The Johnsons took the next train for Weybridge, where they were met at the station by the great-nephew. As their car entered the winding front drive at Fox Warren, Johnson looked expectantly for the solitary spar with its striking carved faces. When he finally spotted it, blending into the background of the huge oaks, the sight was "a real shock. We were unprepared for what we saw. It was magnificent and in beautiful condition. We were tremendously excited to find it."

Except for some rot at its top, the pole had weathered nearly a hundred years of English rain and damp remarkably well. The Buxtons had dutifully applied a preservative tar to it, which managed to protect the pole while staining it a brownish black. The discoloration, however, did not disguise the firm, decipherable carvings, which remained in clear relief.

The heirs of Fox Warren were no longer the Buxtons but the Barneses. They listened as the Johnsons announced their interest in acquiring the pole. Johnson offered, in fact, to pay a sum considerably more than the family guessed the pole was worth. Like many of the hard-pressed British gentry today, the Barneses were not averse to receiving a sudden cash windfall—but there were a few problems. The pole had recently been designated a historic monument by the Weybridge town fathers. Legally, it belonged to the Barnes estate (the bottom six feet were firmly embedded in Fox Warren soil), and that estate was in probate, the senior Mr. Barnes hav-



The Haida pole on the Buxton estate in Fox Warren, c. 1906.

ing just died. And besides, the family was rather attached to the pole.

Michael Johnson turned to Denis Alsford, curator of ethnological collections at the National Museum of Man in Ottawa, for help. By chance, Alsford was also in London for an auction that fall. He had first heard of the Haida pole when he was an employee of the British Museum in the early 1960s, and recognized its rarity. Alsford came to Fox Warren to examine the pole and convince the Barneses that it should be returned to Canada and the Museum of Man. Before starting negotiations, he shinned up the

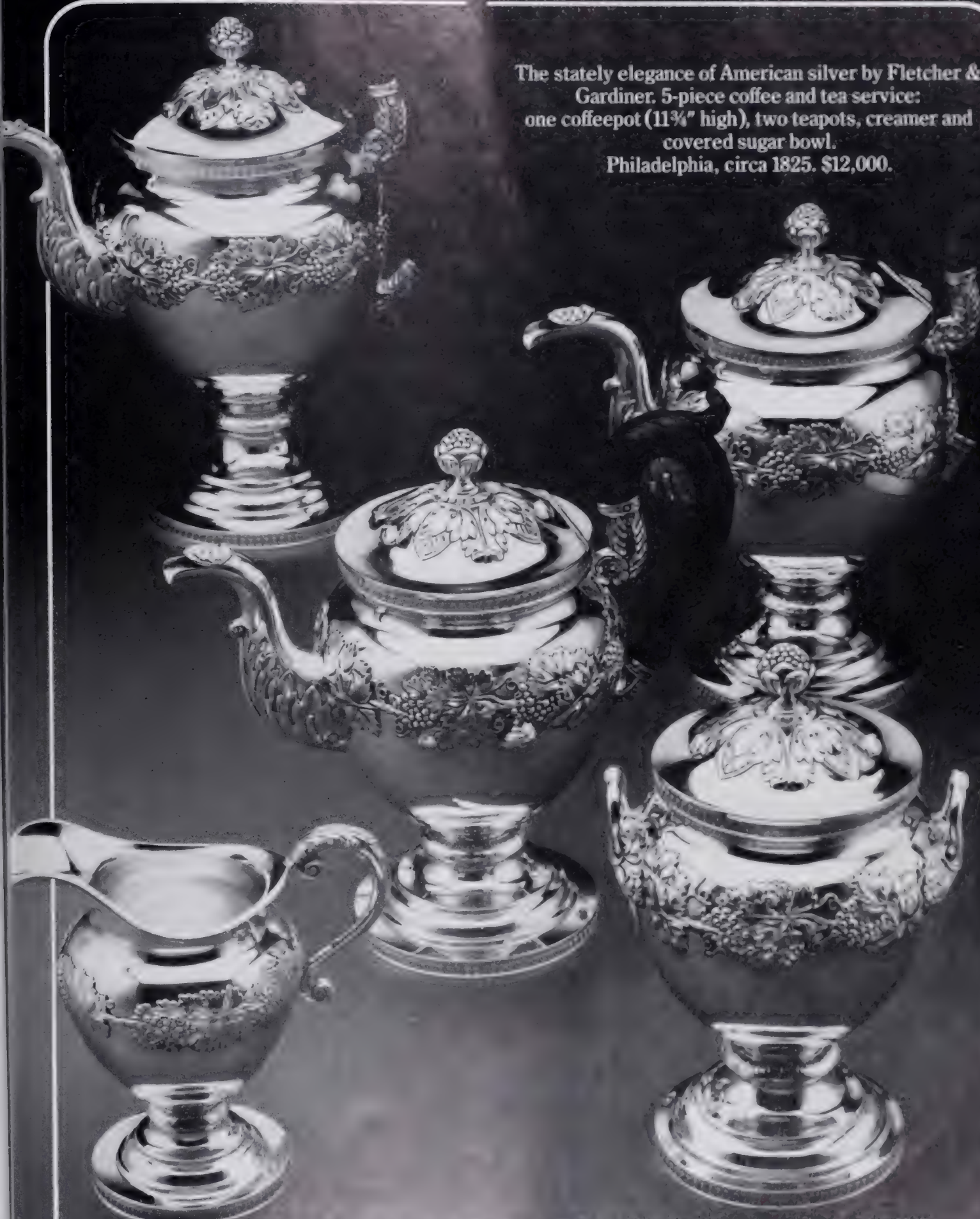
pole to satisfy himself that the rot at its top was not severe enough to endanger the pole during an ocean passage. Alsford's argument that he intended to restore and return the pole to Masset struck a sympathetic chord with the owners. With Michael Johnson as broker, a final price of \$165,000 was negotiated. (In Ottawa weeks later, Alsford was contacted by a New York collector who informed him of the Haida pole's existence and advised that it could probably be bought for a mere \$500,000. "A bit much for even *that* tree trunk, y'know," Alsford now recalls.)

A year passed before the legal problems were solved and the pole was removed from its concrete pad, separated in half again, carefully wrapped in a pair of six-foot-wide crates, and then trucked to London for the trans-Atlantic voyage to Montreal and a storage room in the Museum of Man. Alsford reflected that had the pole remained at Fox Warren it would have disintegrated. "Now it's been saved. The family got what they wanted and we got it back."

The future of the wandering Haida pole remains unclear. Alsford and the Museum of Man must first decide whether to restore it for indoor or outdoor display. The tar coating has to be removed, and the pole will probably be dipped in a chemical bath to help solidify its interior and prevent further decay. Only after successful restoration (at an estimated cost as high as \$50,000) would Alsford approach the elders of Masset with the offer to return the pole to its birthplace.

The Indians may not want the pole. On the other hand, they may insist that their forebears had no right to part with the pole in the first place, and demand its return forthwith. Alsford fears that if politics enters the picture, he and his associates will be pressured into a hurried, less than satisfactory restoration that could doom the pole.

"We could end up losing it," Alsford says in his soft Cockney accent. "The Haida pole has survived for a hundred years already. It can wait a few more years in order to survive another century or longer."



The stately elegance of American silver by Fletcher & Gardiner. 5-piece coffee and tea service: one coffeepot (11¾" high), two teapots, creamer and covered sugar bowl. Philadelphia, circa 1825. \$12,000.

For other examples of fine silver by Fletcher & Gardiner see *American Silver* by Graham Hood, Plates 216 and 217.

Fortunoff, the source

681 Fifth Avenue — 50th Street, New York City (212) 758-6660, Westbury, L.I. (516) 832-9000,
Paramus Park, N.J. (201) 261-0000. Out of New York State call toll-free (800) 223-2326.

If you're interested in buying old or antique silver (single pieces or collections) contact Susan Milk at our New York City or (800) numbers.

GALLERY PROFILE

CRAFTSMEN'S CHOICE

ISABELLE ANSCOMBE

Just an easy two hours' drive from London, at the edge of the Cotswolds region, is an attractive cluster of restored Victorian farm buildings. In one of them—the old stable block—is a large interior space, white with clean, pale wood, dedicated entirely to exhibiting the work of living crafts people. A testament to the vision of Ann Hartree, the Prescote Gallery represents what a woman with a mission to bring crafts before the public can do.

"Ask any of the twenty leading furniture craftsmen emerging in this country what the most important thing to have happened in their field in the last few years is," Richard La Trobe Bateman, a top British craftsman, wrote in 1980. "They would say, without a doubt, Prescote and Ann Hartree." With her emphasis on textures and form, she lets visitors see the most innovative works in silver and other metals, ceramics, children's toys, textiles, clothes, and furniture, as well as paintings and sculpture.

When Ann Hartree opened the Prescote in 1977, British crafts were a burgeoning but little-understood art form; there were no standards by which to evaluate its merits. Hartree herself had had no training in art (as a young woman she had studied music at the Royal College of Music in London), but she had become friends with a number of England's leading crafts people, and through them and her own efforts she had developed her taste and her eye, in addition to learning a great deal about the subject. By the late seventies her family was grown and she had recently received an inheritance, when her friend Anne Crossman (who runs a restaurant in another building on the grounds) suggested that Hartree start a gallery in the old stables of the Crossman property.

When she first opened her doors, Hartree shrewdly displayed work by well-known craftsmen such as John Makepeace, Rupert Williamson, Martin Grierson, and Richard La Trobe



Bateman. It drew the crowds, and the public got to see pieces to which it had had little previous exposure because of their cost and the space needed to display them. The Prescote quickly became successful.

From the start, the Prescote's stamp has been its owner's intuitive approach. "When something good comes in, you're speechless and something tugs inside you because you think, 'That's it!' I don't know what it is. It's something to do with understatement, the scale, the whole projection. It's an emotional reaction." The gallery's style reflects Hartree's preference for the "simple rather than the florid." There are no elaborate display installations; the effect is almost homelike, with smaller items placed casually on the larger furniture pieces.

Once the Prescote was established,

Inside the Prescote Gallery, where crafts find a supportive ambiance.

Hartree was no longer satisfied with showing only the well-established artists. She is devoted to providing young artists with the encouragement and exposure they need in order to improve. Consequently, in each show she backs a single artist, approach, or philosophy. Hartree has been criticized for this because viewers sometimes find her exhibitions "difficult."

For the growth in the following of this branch of the arts, Ann Hartree has herself to thank. As Bateman says, "her passion and warmth for the work, the people, the gossip, and the whole collective endeavor" have made her craftsmanship's best friend, and he adds, "Where would we be tomorrow if she were not working with us?"

Isabelle Anscombe is the author of Omega and After: Bloomsbury and the Decorative Arts, to be published by Thames and Hudson this month.



"I have the simplest of tastes . . . I am always satisfied with the best" — Grace Kelly



Gem Sticks are made of diamond, emerald, sapphire or a combination of these stones. They are available in 14K and 18K gold and sterling silver. Gem Sticks are also available in 14K and 18K gold and sterling silver. Gem Sticks are also available in 14K and 18K gold and sterling silver.





**WHEN YOU ONLY BUILD THIS MANY CARS A DAY,
YOU CAN AFFORD TO TAKE YOUR TIME MAKING THEM.**

A BMW 635 CSi is hardly a car one expects to see around every corner.

Last year, in fact only 360 were built for its admirers in Britain.

But one advantage, however, of building so few cars is that you can specify exactly how you would like your new car built.

So you can choose, for example, from 19 different colours of paintwork.

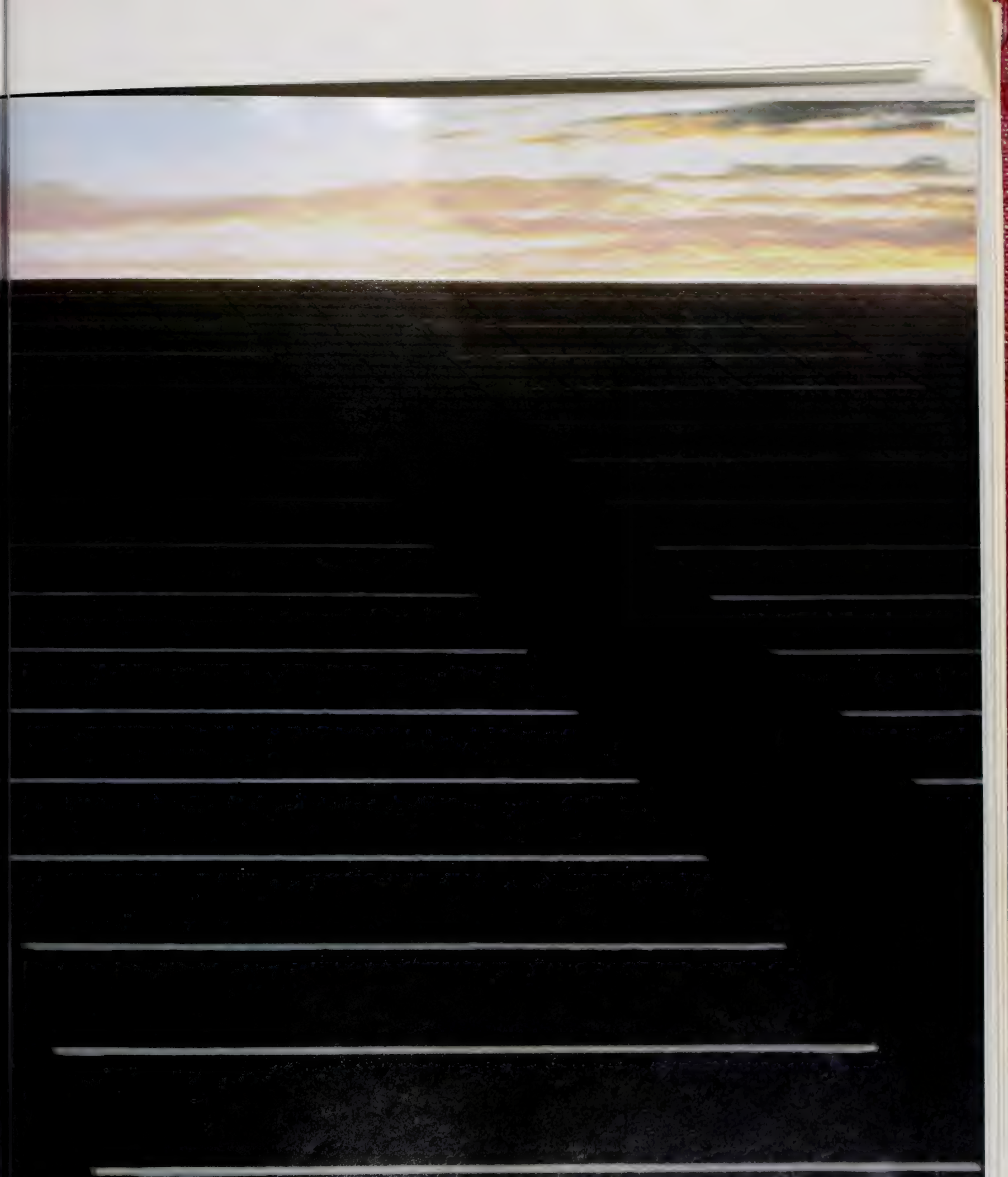
Though whichever one you choose, we'll still take our time by insisting on rubbing the entire bodywork down by hand between each coat.

Then you can choose from seven different shades of hide upholstery.

And we'll spend as long sewing it into leather seats as it takes us to put the entire car.

The choice with the 635 CSi, however, goes well beyond mere creature comfort.

For at no extra charge, you have a pick of three different gearboxes to suit your driving style: an overdrive five speed



five speed, or an automatic.
even give you a choice of engines.
635 CSi comes with a road version
5 litre engine that powered last
European Touring Car champion.
that's more power than you need,
choose the 2.8 litre engine that
with the 628 CSi.

About the only option you don't have, is
on delivery date.

For at BMW, we believe that nothing
good is created in a hurry.

In fact our quality control inspectors
have been known to take an entire week
merely inspecting a single car.

Time, of course, is money.

And at £19,329 a 635 CSi could hardly
be called inexpensive.

But if you're looking for an
inexpensive car, you've just
spent your time reading the
wrong advertisement.



THE ULTIMATE DRIVING MACHINE

MUSEUM REVIEW

SPLENDORS IN OBSCURITY

HELEN LANGDON

At the center of bustling Rome, where the Corso intersects the Piazza Venezia, stands the magnificent Doria Pamphili Palace. Unknown to most tourists, it is definitely worth a visit, for these faded, magnificent, silent rooms contain one of the grandest of all patrician collections still in private hands. Nowhere else in Italy may the richness and variety of seventeenth-century landscape painting be more fully appreciated. The majestic pictures hang crowded on the walls, much as they looked when the gilded gallery was built for them in 1731–34.

Although some important Mannerist pictures came to the palace through the Aldobrandini and Doria families, the collection was mainly shaped by the Pamphili, whose peaceful emblems of dove and lily appear in the building's elaborate decorations. The family rose to the height of its power when Giambattista Pamphili was elected Pope Innocent X in 1644. The pope's nephew Camillo Pamphili was an enthusiastic if notoriously mean patron of the most celebrated contemporary landscape painters—Claude, Dughet, and Mola. His passion for landscape in all its moods was shared by his son Cardinal Benedetto and gives the collection an enviable scope and richness. While other Roman patrician families declined, the Doria Pamphili managed to survive and retain their superb art treasures. Today their descendants still live in parts of the palace, although the galleries and many of the private rooms have long been open to the public.

The picture galleries, which may easily be visited in an hour, are on the piano nobile, built around a Renaissance courtyard and overlooking an elegant loggia and charming gardens. Most sumptuous of these vaulted galleries is the Hall of Mirrors, which runs behind Valvassori's facade, fronting the Corso. The ceilings, frescoed by Aureliano Milani with light-hearted mythological scenes, are dec-



PHOTOGRAPHS BY JOHN G. ROSS

orated with painted shells, putti, and masks. Slender gilt-framed mirrors, which alternate with tall windows along both sides, reflect the whites and golds of the hall's marble statues, ornate console tables, and gilt chairs, covered in Genoese velvet.

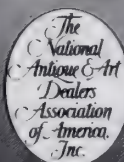
This long vista leads up to Bernini's bust of Pope Innocent X, framed in the doorway of a small cabinet that also contains Velázquez's portrait of the pope, considered by some experts to be the most beautiful portrait on earth. These two famous masterpieces make a fascinating contrast. Bernini's bust is

Carracci lunettes and landscapes by Claude dominate Gallery IV.

vividly dramatic, while Velázquez's portrait is almost cruelly objective, capturing with startling power and authority the old pope's reserved and suspicious expression. The pope rewarded the artist lavishly, yet his comment "Too real" remains tantalizingly ambiguous.

In the remaining three salons, pictures are hung, gold frame to gold frame, in rows often three deep over the entire surface. Since many are

Helen Langdon, art historian and visiting lecturer at the National Gallery, London, is the author of The Simon and Schuster Art Museum Guide.



London 1794
by Robert & Thomas Makepeace
Height: 7 1/4" Weight: 93 1/2 ozs.



Arms of Amherst

James Robinson

INC.

15 EAST 57th STREET, NEW YORK, N.Y. 10022 (212) 752-6166



*Antique English Silver,
Jewelry, Porcelains, and Glass*

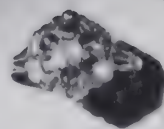
JAMES ROBINSON'S HAND-MADE FLATWARE

Probably the only sterling silver flatware made anywhere that equals the originals in superb craftsmanship, exquisite detail, and exceptional durability. And because they are really still hand-made, most of our 18 patterns can be altered to suit your special needs.

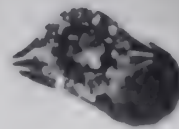


Antique Gold & Gem Set Rings

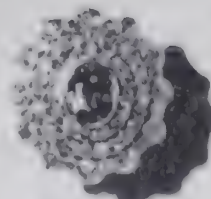
Period 18th - 19th



Demantoid Garnet
& Diamond



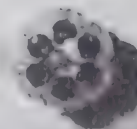
Fire Opal
& Diamond



Sapphire
& Diamond



Topaz & Diamond



Ruby & Diamond

MUSEUM REVIEW



The Hall of Mirrors is one of the most splendid Rococo interiors in Italy.

unlabeled, the visitor will need to buy or borrow a checklist for identification. Although the lesser pictures remain murky, many of the important works have been cleaned and are in good condition. The growing interest in the Italian Seicento over the past thirty years has led to their restoration for special exhibitions held throughout the world.

But even the recently cleaned pictures can be difficult to see in these dark rooms. Many visitors, accustomed to the bright, spare, horizontal rows of modern displays, have echoed Nathaniel Hawthorne's sentiment when he visited the palace in the 1850s. "There was one long gallery that I should be glad to see again under more favorable circumstances, that is separately, and where I might contemplate them quite undisturbed, reclining in an easy chair."

And yet there is something very moving about this vast collection of

seventeenth-century landscape lining a whole wall as it would have been hung then. The great works here are the six lunettes by Annibale Carracci and his pupils, which provided the starting point for the tradition of classical landscape, and five pictures by Claude commissioned by Camillo Pamphili in 1646-48. They move from the lyrical charm of the early *Rest on the Flight into Egypt* to the grandeur of the *Sacrifice at Delphi*. These great works are set off by the many minor pictures surrounding them—the wilder and more rugged landscapes by Dughet and Rosa, the wooded, warmly lighted pictures by the Dutch Swanevelt, and a rare group of pictures by Bartolommeo Torregiani.

In a series of smaller rooms, brilliantly colored Flemish cabinet pictures make a refreshing contrast to these somber works. Here is Brueghel's outstanding *Battle in the Gulf of Naples*, perhaps painted while the artist was traveling through southern Italy, and pictures by Paul Brill that are considered his finest in Italy. These

small scenes of Rome, fancifully constructed yet crowded with naturalistic detail, were avidly collected by Roman connoisseurs.

Another gallery includes a couple of Titians but is dominated by two early works by Caravaggio, the *Penitent Magdalene* and the *Rest on the Flight into Egypt*. Their bright colors and tender feeling contrast sharply with the more darkly sensuous *St. John the Baptist*. Around them are pictures that show Caravaggio's influence, most notably Saraceni's compassionate *St. Roch Healed by an Angel* and Preti's *The Tribute Money*. The final gallery houses a crowded collection of pictures of the Bolognese Baroque; more are in the sculpture gallery nearby.

Many of the private apartments in the palace—among them the chapel, an extensive suite of eighteenth-century reception rooms, and the ballroom—may be visited separately on a tour. The guide tends to linger on the portraits and personal mementos of the Doria family. Perhaps the most interesting room in the wing is the green salon, which contains a curiously haphazard collection of objets d'art, an astounding Rococo cradle, and a stately fifteenth-century Burgundian tapestry covering an entire wall. The pictures, here sparsely hung, include a Hans Memling, a Filippo Lippi, and two dramatic portraits of Andrea Doria by Sebastiano del Piombo. A series of charming little Rococo drawing rooms complete the tour.

Although the Doria Pamphili was one of the first Roman palaces to be opened to the public, it has retained its atmosphere of privacy and reserve; indeed, the present prince and princess still live there. The museum rooms belong to a world different from the street outside, and a visit to them creates an unforgettable sense of the rich past of a noble family.

Located on the Piazza del Collegio Romano, the Galleria Doria Pamphili is open Tuesdays and Friday through Sunday from 10 A.M. to 1 P.M. Tours of the private apartments leave at 11 A.M. and 12 P.M. There is no restaurant, and the rest rooms are adequate.



LV

In 1924, Georges Vuitton complemented the famous trunks and suitcases created by his father with a soft, light travel bag, resilient enough to bear the Louis Vuitton name.

For over 50 years, the individually hand-crafted "Keepall" bag has been made to the same exacting standards, becoming a classic throughout the world.

Louis Vuitton stores at:

51 East 57th Street
New York, NY 10022
(212) 371-6111

Bal Harbour Shops
Bal Harbour, FL 33154
(305) 866-4470

LOUIS VUITTON
MAILLÉTIER À PARIS

MAISON FONDÉE EN 1854

Paris, Nice and in the major cities of Europe, America and the Far East

APRIL 1982

CONNOISSEUR'S WORLD

SPECIAL REPORTS

U.S.A.

WRIGHT PLUS

The Frank Lloyd Wright Home and Studio Foundation's annual "Wright Plus" tour visits ten homes in Oak Park and River Forest, just outside Chicago (see page 74). This year's event is unique in that all of the interiors are by "Prairie school" architects, including Wright, Spencer, and Bergen. May 15. *Contact: The Frank Lloyd Wright Home and Studio Foundation, 951 Chicago Avenue, Oak Park, Illinois 60302; (312) 848-1978.*

GREAT BRITAIN

SOTHEBY'S VS. CHRISTIE'S

With the trade war between the two fine-art auctioneers heating up, there have been complex changes in the buying and selling rates at the two houses. "Buyer's premium" refers to the percentage tacked on to the hammer price. "Vendor's commission" refers to the percentage subtracted from the knockdown price. *Connoisseur* offers the following guidance to readers:

Sotheby's

Buyer's Premium:

10 percent (London, New York, and Hong Kong);
11 percent (Monaco);
12 percent (Italy);
16 percent (Amsterdam and Switzerland);
nil (South Africa)

Vendor's Commission:

15 percent for rare coins, metals, and wines;
10 percent for all other auctioned items (London);
15 percent up to \$1,000 and 10 percent

Although dates listed in "Connoisseur's World" were correct on date of publication, readers are advised to recheck them wherever possible.

thereafter (New York);
10 percent (Hong Kong, Switzerland, Amsterdam/paintings);
14 percent (Italy);
15 percent (Amsterdam/art objects, Monaco);
17½ percent for pictures, silver, and works of art; 20 percent for arms, coins, books, and stamps; 10 percent for jewels (South Africa)

Christie's

Buyer's Premium:

8 percent (London);
10 percent (New York);
16 percent (Geneva); 10 percent for foreign buyers providing they have proof of exportation

Vendor's Commission:

12½ percent up to £1,000, 10 percent thereafter (London);
15 percent up to \$3,000, 10 percent thereafter (New York);
10 percent (Switzerland)

OFFICE FURNITURE— IS IT ART?

A challenge has been made by Johnny Grey, the *bête noire* of the design world, who this month is presenting his collection of office furniture as art. Grey has already stirred considerable debate with his manifesto entitled "In Place of Modernism." By arguing that a concept of functionalism must be more widely interpreted (i.e., that cultural, humanistic, and symbolic qualities exist in all objects and are basic to their use), he is doing nothing short of putting down the past twenty years of design philosophy. The Design Council of Great Britain has refused to include his furniture in its index, describing it as having "extraneous ornament." Grey's designs are very different from the crisp steel and teak styles that are produced year after year by office-furniture manufacturers; they traditionally offer only occasional cosmetic alteration, as a gesture to progress. To Grey, "ornament is a vital part of the overall tools that are available to make objects more usable and approachable." He insists that his furniture will "fulfill the functional requirements of an office but within the aesthetics of the living room." Hence the name of Grey's collection:

"Home Office." Are Grey's ideas commercially viable? Is his furniture comfortable to live with? One answer comes from the marketplace. British manufacturers have invested £40,000 (about \$80,000) as seed money for a cooperative to make it, and advance orders have arrived from Saudi Arabia to furnish the new Ministry of Health building. In the view of Robin Guild, co-owner and managing director of Homeworks Ltd., that constitutes proof that "people are tired of Italian furniture and American 'repro.' British craftsmanship still has an excellent reputation. If it is backed up with good design like this, we will see something of a revival for British industry." *Contact: Homeworks Ltd., 107A Pimlico Road, London SW1; 1-730-9116. Johnny Grey: 1-937-1149.*



FRANCE

ART THEFTS IN FRANCE

According to official statistics, private collections are now, more than ever, the prime targets for thieves—followed by churches, galleries, historic châteaux, antique shops, and museums. (The latter are generally too well protected to be worth the risk.) Yet even the most complex security systems can fail. This past January, two thieves stole six paintings by Toulouse-Lautrec from the private museum in Albi (Tarn) that houses the largest number of the artist's works in France. It is true that the museum had an alarm system, linked to the local police station, but it had been switched off because bats living in the museum (formerly an episcopal palace) had too

GREAT BRITAIN-JOHN RUSSELL TAYLOR
FRANCE-LYNNE THORNTON
SPAIN-JOSÉ ANTONIO DE URBINA
HONG KONG-NIGEL CAMERON

often set off false alarms. Like the other objects in the museum, the paintings, worth about six million francs (\$1 million) were not insured. Although only one work, *Aux Courses*, is of significance, all the stolen paintings are photographed and listed, making them difficult to sell. While the police feel that the thieves had probably *not* been "commissioned" to steal the Lauretans, often other stolen works of art are filtered to a clandestine market with deplorable impunity; receivers in other European countries and in America then snap them up. Indeed, two thieves were caught after taking seventy or so works of art last year from churches in twenty-nine communes in northern France. The criminals, who were each sentenced to seven years in prison, admitted working for Lambert Steffen of Luxembourg. Steffen allegedly resold many of the art objects to a gallery in Brussels.

NOT TO BE MISSED

U.S.A.

CIRCLES OF THE WORLD

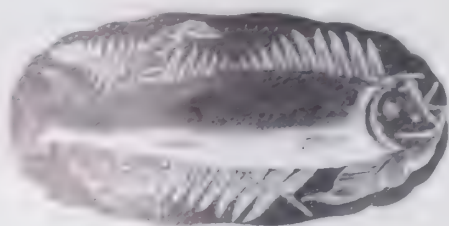
The Denver Art Museum has named its ambitious show of American Indian art "Circles of the World" for several reasons. One is that it is the first major exhibition ever devoted to Plains Indian art, and the circle was special to the Plains Indians—a perfect shape, without a beginning or end. (Also, the sun and the earth were seen as circles, and the year and life were thought to be cycles.) The show will include 140 pieces, drawn largely from the museum's own outstanding collections. Accompanying the works themselves will be didactic panels, historic photos, and recordings of native music. The exhibition focuses on the culture of eighteen tribes during the period 1840–1900, as represented by beaded designs on cloth and skin; tipi paintings; beautiful headdresses; peace pipes; saddles; bows and arrows; jewelry;

objects embellished with eagle feathers, buffalo teeth, and porcupine quills; and wedding robes and courtship blankets. Appropriately, "Circles of the World" will travel around the globe. After Denver, it goes to the Royal Scottish Museum in Edinburgh, then to Vienna, Paris, and Toulouse, before resuming an extended American tour. *April 21–June 24. Contact: The Denver Art Museum, 100 West 14th Avenue Parkway, Denver, Colorado 80204; (303) 575-2793.*

LONDON

WEDGWOOD

The trouble with Wedgwood as a label is that it calls only one image to the minds of most people: the classic blue-and-white cameo style of decoration, as popular now as it was in the eighteenth century. An exhibition at Rembrandt Hotel uses hitherto unpublished information from the Wedgwood archives to document the later stages of the firm's history, showing the continuing spirit of enterprise and creativity of the company. In 1847 Henry Cole launched a scheme to raise the standard of industrial design, and Wedgwood was one of the first companies to participate. From then on, it stayed abreast of each new vogue, whether it was groups of figures in white parian, highly colored majolica, or the Arts and Crafts and Art Nouveau styles of Christopher Dresser, Walter Crane, and William de Morgan. The story comes right up to date with Eduardo Paolozzi and Glenys Barton and should help convince the world that there is a lot more to Wedgwood than just a pretty cameo profile. *April 8–30. Contact: Rembrandt Rooms, Rembrandt Hotel, 11 Thurloe Place, South Kensington, London SW7.*



THE IMAGE OF MAN

"The Indian Perception of the Universe through 2,000 Years of Painting and Sculpture" is an apt, if awesome, title. The Hayward Gallery has cast its net wide, drawing on collections throughout India to show the continuity of the ideas and myths that have affected Indian life and art since the third century B.C. That is a big task, considering the bewildering variety of Indian subcultures. Yet there are consistencies to be found: the beginning and basic element throughout is Hindu, although the later impact of Buddhism and Jainism is also noted. Two-thirds of the works come from Indian sources, many little known or unpublished, from private collections, and from remote archaeological site museums. Even those items from as near as the British Museum are often a revelation to anyone but a specialist—in particular the superb series of third-century sculptures from Amaravati, which usually are not on view to the public. *Until June 13. Contact: Hayward Gallery, Belvedere Road, London SE1.*

FRANCE

ENGRAVING BEFORE DÜRER

For the past decade, the Bibliothèque Nationale has been working on a comprehensive inventory of its engravings of the early Northern schools (1440–1500). Obviously, the task is not an easy one. The Engravings Department contains no fewer than 123,000 engravings, which were once in the collection of the Abbé Michel de Marolles (and were later purchased by Louis XIV, in 1667). Constant exchanges over the centuries between northern countries of their loosely defined borders have made provenances extremely difficult to trace. But despite these and other difficulties, making the inventory has had its academic pleasures. Some engravings were so rare that even specialists were unaware of their existence. The “Northern” inventory, which numbers nearly 5,000 pieces, covers copperplate engraving up to 1550 and woodcuts from 1500 to 1550 (excluding the precious works of Albrecht Dürer, which were catalogued only recently).

The Bibliothèque Nationale’s exhibition, “Engraving before Dürer: the Northern Schools, 1440–1500,” offers the most beautiful and important of the earlier engravings. It includes works by the Master E.S., the first engraver in history to date his works and sign them—at least with his initials—and some of the rarest works by the Master of the Playing Cards, an anonymous Rhenish artist from around 1440, famous for his designs of cards. April 27–July 28. Contact: Bibliothèque Nationale, Galerie Mansart, 58, rue de Richelieu, 75002 Paris.

SPAIN

EL GRECO OF TOLEDO

This is the first major retrospective loan show of paintings by Domenikos Theotokopoulos, called El Greco (1540–1614). The exhibition offers a new understanding of his work within the artistic, social, religious, and literary milieu of Toledo, and in the broader context of Spain at the turn of the

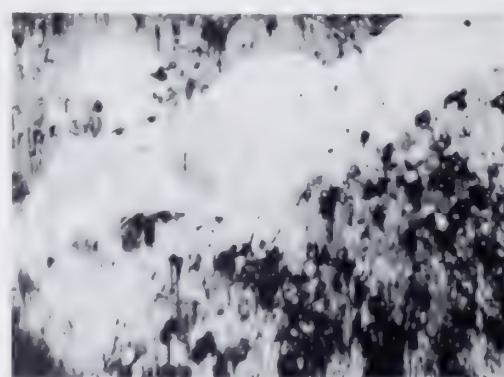
seventeenth century. Among the sixty-six paintings, many of them major works, is *Christ Cleansing the Temple* (Minneapolis Institute of Arts), an unusual version of this subject that includes anachronistic portraits of Titian, Michelangelo, and Giulio Clovio; the portraits *Elderly Man* (Prado Museum) and *Frany Hortensio Felix Paravicino* (Boston Museum of Fine Arts); *Allegory of the Holy League* (El Escorial), in which Spain is represented as defender of the Catholic faith; *Saint Martin and the Beggar* (National Gallery of Art) and *Saint Ildefonso* (El Escorial); two views of Toledo, one emphasizing the symbolic aspect of the city (Metropolitan Museum of Art, New York), and the other, its cartographical aspect (Casa del Greco, Toledo); and *Laocoon* (National Gallery of Art), an extremely unusual representation of the ancient Trojan tale.

After opening in Madrid, “El Greco of Toledo” travels to the National Gallery, to the Toledo Museum, in Ohio, and finally to the Dallas Museum of Fine Arts. April 1–June 6. Contact: El Museo del Prado, Paseo del Prado, Madrid 14, Spain.

HONG KONG

CHINESE PAINTINGS

“The Chinese Response—Paintings by Leading Chinese Overseas Artists” is perhaps the first of its kind. It is hard to recall a show that brings together the work of Chinese artists of whom all were born in China, though they now live and work elsewhere. Of the eighteen exhibitors, ten now work in the United States, five in France, two in



Italy, and one in England. The exhibition includes oil and watercolors, and will surely arouse tremendous interest in Hong Kong’s art community—not to mention provoking curiosity in China. April 2–May 30. Contact: The Hong Kong Museum of Art, Edinburgh Place, Hong Kong.

CHOICE AUCTIONS

U.S.A.—NEW YORK

CHRISTIE’S

April 19–20/Jewels. Includes 40 pieces from estate of Marjorie Merriweather Post; highlight is a 40-carat diamond estimated at \$750,000.

WILLIAM DOYLE

April 21/Old Master 19th- and 20th-Century European and American Paintings. Features *A Red Sunset after a Rainy Day*, by Pierre Rousseau; estimated at \$30,000–\$40,000.

SOTHEBY’S

April 30/Old Master and 19th-Century Drawings. From the estate of Christian Humann; highlights include the two works by Robert: *La Villa Aldobrandini*, Frascati, and *The Garden of the Villa Negroni*, Rome.

SWEDEN—STOCKHOLM

AB STOCKHOLMS AUKTIONSVERK

April 15–19/Art and Antiques. Among the objects are a Louis XVI secrétaire by Charles Topino, estimated at 150,000 Swedish crowns (\$26,086), and an oil by Anders Zorn, estimated at 500,000 Swedish crowns (\$86,956).

HOLLAND—AMSTERDAM

CHRISTIE’S

April 6/19th- and 20th-Century Paintings, Drawings, and Watercolors. Includes works by Leickert, Lender, Schelfhout, Rooskens, Jorn, Constant, and Springer.



SOTHEBY'S

April 19/*Old Master Drawings*. Includes about fifty drawings by seventeenth-century Dutch marine artists Willem van de Velde the Elder and the Younger.

SCOTLAND—PERTHSHIRE

SOTHEBY'S

April 6/*Scottish Sporting Paintings, Drawings, and Watercolors*. Features *The Frog Prince*, by Jessie Marion King, estimated at £1,500–£3,000 (\$2,775–\$5,550), and *Puss in Boots*, by Henry Clarke, estimated at £1,500–£3,000 (\$2,775–\$5,550).

ITALY—ROME

CHRISTIE'S

April 28–30/*Furniture, Paintings, and Porcelain*. All from a noble Roman household.

GREAT BRITAIN - LONDON

SOTHEBY'S

April 7/*Musical Instruments*. Includes a violoncello by Andrea Guarneri, estimated at £50,000 (about \$92,500), and a rare French ivory recorder in G, c. 1700, by Rippert.

SOTHEBY'S

April 26/*Oriental Manuscripts*. From the Hagop Kevorkian Fund, the selection includes the largest Koran to appear at auction in recent years, estimated at £50,000–£80,000 (up to \$148,000).

CHRISTIE'S

April 20/*Theatre, Film, and Opera Costumes and Memorabilia*. Some highlights are a collection of costumes belonging to the Monte Carlo opera house and memorabilia of Rudolph Valentino.

PHILLIPS

April 21/*"Pipe-dream Auction."* Includes contents and fittings (pipes, tobacco jars and tins, rollers, prints, and paintings) from Fribourg and Treyer, London's oldest tobacconists, which closed last year after 261 years in business.

FAIRS AND FESTIVALS

U.S.A.

ART 1982 CHICAGO

Art 1982 Chicago will transform Chicago's historic Navy Pier into a veritable museum where 120 art dealers from all over the world will exhibit more than 20,000 works of art ranging from old masters to contemporary and avant-garde. Paintings, sculpture, photography, prints, video performance art, architectural drawings, and large-scale outdoor sculpture will be on display. Special daily events include seminars, artist appearances, music, and video presentations. May 13–18. Contact: Group One Associates, Inc., Two East Oak Street, Chicago, Illinois 60611; (312) 642-0770.

CANADA

At the third Toronto International Art Fair, Art Toronto '82, more than 100 art dealers will exhibit a wide variety

of paintings, works on paper, sculpture, graphics, and art books from Canada, the U.S.A., and Europe. The exhibition highlight is "Contemporary Painting from Holland," which is to document the new directions of contemporary painting in the Netherlands. Scheduled keynote speaker: Hilton Kramer, art critic for the *New York Times*. May 6–9. Contact: Pat Fleisher, Art Toronto '82, Toronto International Art Fair, 234 Eglinton Avenue East, #202, Toronto, Ontario M4P 1K5; (416) 488-1100.

ENGLAND

BRIGHTON FESTIVAL

The 1982 festival celebrates the Picasso centenary year with a main theme of "Picasso and the Theatre." There will be a major exhibition of his theater work, including the original drop curtain for *Train Bleu*, and costumes and drop curtains for *Tricorne* and *Parade*. The Ballet Rambert will perform *Le Sacre du printemps* and other ballets. Also featured will be scores for the ballets that Picasso designed, and cabaret music by Satie and Milhaud. Concerts are to be given by the London Symphony Orchestra with Igor Markevitch, the Hungarian State Symphony with János Ferencsik, and the Philharmonia under Simon Rattle. The Paganini Room of the Old Ship Hotel will feature chamber concerts and nonmusical entertainment: the New Sussex Opera will present Tchaikovsky's *The Queen of Spades*; and theater will include productions and readings of Picasso plays. Children's entertainment includes lectures, exhibitions, concerts, and theater. May 1–16. Contact: Tony Hewison, Festival Office, Marlborough House, 54 Old Steine, Brighton, Sussex BN1 1EQ; Brighton (0273) 29801.

ITALY

MAGGIO MUSICALE FIORENTINO

The "Musical May in Florence." (See page 105 for a history of the festival.) May–June. Contact: Biglietteria, Maggio Musicale Fiorentino, Teatro Comunale di Firenze, Firenze, Italy.

FOCUS

DESIGNED FOR SECURITY

STEPHAN WILKINSON

Three thousand tiny words: a crawl of calligraphy darkening the entire face of the Denver, Rio Grande, and Western Railroad bond. It is doubtful that more than a handful of lawyers and compulsive investors have ever read all that boilerplate, but one man who had to was Louis A. Baldino, the United States Banknote Corporation artisan whose powerful hand incised every letter, every "whereas," every "wherefore," into the grudgingly yielding steel of a printing plate.

That a fifteen-page manuscript of legalese had to be planned and transferred to metal so that it filled a seven-by-ten-inch space literally to the letter is awesome, for it is difficult (though not impossible) to erase in steel. That the blather had to be cut in reverse, so that the printed certificates would be readable mirror images, is astounding. Yet what is truly mind-boggling is that for half a year, Louis Baldino bent to his magnifying glass, right hand wrapped around a razor-sharp burin, without being able to see what the "script story"—as it is called in the trade—would say. The demands of Baldino's rare craft meant that *all* of the vertical strokes had to be completed before the plate was rotated to accept the curves and horizontals that turned the chicken scratchings into legible English.

"You have to be the sort of person who knows that for the next six months, all you're going to see is that piece of steel," says Baldino, today a vice-president of U.S. Banknote and superintendent of its entire engraving department. "They don't do that anymore," he says with a mixture of relief and condescension. "All the regulations require is that the opening and closing paragraphs be hand engraved."

U.S. Banknote is one of the three firms (American Bank Note and Jeffries Banknote Company are the others) that, along with the government's Bureau of Engraving and Printing, do virtually all of the "security printing" in the country—stock certificates, traveler's checks, vital-statistics doc-



PHOTOGRAPHS BY SALVATORE DI MARCO

uments, car-registration papers, and other negotiable documents. A great deal has changed since Baldino's days at the engraver's bench, yet much that makes the dual arts of steel engraving and intaglio printing so precise, so painstaking, so difficult to counterfeit, remains the same.

The classic image of the counterfeiter—green eyeshades, weary hand scratching away at a printing plate under the glare of a naked bulb—is no longer valid. Today's counterfeiter is often a lithography operator out to make a buck, or just somebody with a key to the company color copier, which can do a good enough job on a stock certificate or automobile title to fool anybody who doesn't handle them every day.

But photographic or Xerographic printing processes will never be able to reproduce the elegant look and feel of true steel-engraved, intaglio-printed paper: the etching as sharp as a neurosurgeon's scalpel, the ink itself a tactile landscape of microscopic ridges and valleys, their footings literally a part of the paper's fibers.

Intaglio (from the Italian for "cut") presses are powerful devices that

Security printing at U.S. Banknote is an art that no forger can duplicate.

squeeze the paper against the incised plate with a force of up to fifty tons. The force fixes pigment to paper forever, as well as guaranteeing the absolute precision of line that characterizes the intaglio process.

Everything U.S. Banknote does is in aid of security—ancient arts trotting briskly to stay a step ahead of the counterfeiter and the forger. Aesthetics are a distant second, though the beauty of much that comes off its engravers' benches is inevitable. The company mixes its own inks and locks the formulae in vaults. Every single sheet of printing paper that enters the plant is accounted for and, if flawed or misprinted, is "cremated." And for the banknote designer, white space is anathema; graphic simplicity is a gift to the counterfeiter. "No matter how pretty it is, we'll never print a document we feel isn't secure," says vice-president of manufacturing Robert Christophersen.

That's why the New York Stock Exchange specifies much of how its members' stock certificates are to be

Stephan Wilkinson is a free-lance film and magazine writer.

ROBERT SPEAR DUNNING

(1829-1905)



Still Life with Pears and Grapes, 1895. Oil on canvas, 11 x 18 inches. Signed and dated lower right

Specializing in 19th & 20th Century American Art

COE KERR GALLERY

49 East 82 Street New York 10028 212-628-1340

designed. Each certificate must include at least twenty square inches of filigree—that spider tracing you’ll also find on currency and traveler’s-check backgrounds. To reproduce such lacework by hand would be insanity, for it is actually the product of a tireless machine called a geometric lathe. U.S. Banknote’s especially rapid lathe, the only one of its kind in the country, spends six mindless days cutting the border of just one certificate.

The N.Y.S.E. also demands that each piece of stock include one human face in at least a three-quarter front view—no profiles—since the delicate depths and shadings of flesh tones and lifelike features disappear when they are copied photographically. The illusion of life is the product of varying pressure from the engraver’s hand creating lines of subtly different width and depth, plus “interdotting” between the lines. No method of photographic reproduction has grain fine enough to keep the lines from breaking up and to prevent the disappearance of the minute interdots.

At each operator’s station among U.S. Banknote’s presses, there is a gallery of glossy nudes torn from the porn magazine of the moment. The cheeky ladies seem oddly inappropriate among the somber stock certificates and Amex checks fluttering off the presses, but then you realize that they’re just the blue-collar equivalents of the pneumatic engravings that bedeck the company’s executive halls—enlarged lovelies from U.S. Banknote’s library of stock “vignettes,” the often allegorical pictures used to fulfill the exchange’s flesh-tones requirements. Here a huntress holding a medical-supply company’s caduceus, there Victory triumphant with a motel chain’s logo, elsewhere Liberty in a miniskirt with a coy smile and a parking meter.

Each element of a finished engraving is the domain of a specialist—the vignette, title, square and script lettering, and geometric lathe work. The hierarchy is headed by the vignette engravers, “though,” confides Baldino, “I don’t like to say that and hurt the feelings of the lettermen.” To



A geometric lathe cuts the intricate filigree that is required by the New York Stock Exchange to appear on every stock certificate of its members.

avoid subjecting a single piece of metal to the possible errors of a procession of artisans, each element is completed on a separate plate.

The original engravings are case hardened, and a “siderographer” then transfers the engravings one by one to softer steel rollers. As the siderographer cranks a huge wood-rimmed wheel the size of a locomotive’s driver, a transfer press forces the rollers across the hardened original plates with a pressure of twenty tons to pick up the female impressions of the etchings to form the male version. The soft-steel rolls are then hardened, and they, in turn, impress their individual messages into yet another steel plate, male into female, combining all the elements in one piece of metal—the “master.”

Until the advent of electrolytic plate-making techniques in the 1950s, this master actually did the printing, which is one reason that steel has traditionally been used: so that the plate would withstand the rigors of hundreds of thousands of impressions.

The continued use of steel as an engraving medium is “part tradition and part archival—for retention of the masters,” said Christophersen.

Today, multiple hard-plastic impressions of the master are made and arranged in a pattern that will best utilize the twenty-five-by-thirty-three-inch sheets of pure rag paper on which most of U.S. Banknote’s products are printed. The black-plastic cast is then sprayed with a silver solution and suspended in an electrolytic bath of nickel. The metal slowly accrues on the plastic until it is thick enough to be literally peeled off, and this, finally, becomes the actual printing plate—an exact replication of the graver’s every twitch, chip, and cut, but five steps removed from the bench.

In the heyday of its 103-year history, U.S. Banknote churned out millions of steel-engraved postage stamps and banknotes for banana republics, emerging nations, and smaller countries. Many former customers have converted to rotogravure for stamps and established engraving and printing bureaus for currency. As a result, U.S. Banknote “is concentrating on the domestic market—the need for new developments in secure printing,” said Christophersen.

Driven by the ingenuity of forgers and counterfeiters, the domestic market is vigorous and surprisingly varied. One of U.S. Banknote’s biggest projects is the printing of food stamps for the government. Why doesn’t the government’s own Bureau of Engraving and Printing do the job? Because all of its presses are busy day and night printing money, thanks to inflation.

Another lively area is the engraving and printing of discount coupons, gift certificates, and redemption chits of every sort—hardly banknotes but often no less valuable.

U.S. Banknote’s newest project is the printing of counterfeit-proof labels for phonograph records and videocassettes, which are being knocked off with increasing frequency. Apparently, though the arts of steel engraving and intaglio printing are ancient, the craft of applying them to security printing is entirely contemporary.

European Works of Art



LOUIS-ROBERT CARRIER-BELLEUSE (1848-1913)

"Le Pot de Fer et Le Pot de Terre"

French, circa 1875

Oil on canvas, 21 x 45 inches

European Works of Art Catalogue III Five Dollars



Rosenberg & Stiebel
Incorporated

100 East 57th Street, New York 10022 (212) 753-4368

RESTORATION

SYMBOL OF A CITY

LYNNE THORNTON



THE GRANGER COLLECTION

Some beautiful things thrive on the emotion they have aroused in succeeding generations, and one of those things is certainly the "Old Lady" of Paris, the Eiffel Tower. When it was finished in 1889, it was denounced as a desecration. Since then, however, it has aged with triumphant grace and dignity. Of all urban landmarks, the 984-foot-high tower remains the most successful symbol of its city; it may also be the most recognizable monument in the world. Despite war, upheaval, and massive change, the Eiffel Tower has survived, as serene as a queen. And it is this endurance, along with its no-nonsense industrial aesthetic, that has captured the imagination of all who see it.

Now, after ninety-three years of constant use, the Eiffel Tower is getting a long-overdue rest and beauty treatment. Under the guidance of Mayor Jacques Chirac and the Société Nouvelle d'Exploitation de la Tour Eiffel, a renovation and modernization program began in January 1981. The project's cost: at least 190 million

Lynne Thornton is a frequent contributor to this magazine.

francs (about \$35 million) and one million hours of labor.

To be frank, the work was overdue. The tower has already lost 1,000 tons, 10 percent of its total weight, owing to the removal of concrete flooring on the first of the three levels. Buckling legs on the southern side are being set straight by hydraulic pressure, aging beams replaced, and electrical systems overhauled throughout the structure. The tower's four elevators, among the slowest in Paris, will be modernized, and four more will be added so that an average of 1,700 visitors can be whisked every hour to the uppermost level.

If all this sounds as if there will be noticeable architectural changes in the tower, one needn't fear. Any proposals for structural alterations to any of France's national monuments have to be approved by the Sites Commission and the Directorate of Architecture, two governmental agencies that are determined to protect what was once the eyesore of 1889.

Still, some modernization is taking place. Most striking will be the addition of a "new look" in glass on the tower's second level. There, the exist-



MARC RIBOUD/MAGNUM

Left: The tower in 1900—by then the most visited monument in the world. Above: A photo from Marc Riboud's famous series of painters, 1953.

ing red-plush and softly carpeted restaurant is being modernized to offer not only fine French cuisine but also a superb panoramic view of Paris. In addition, a new two-floor brasserie known as "La Belle France," an assembly room, a film museum about the history of the tower, and a post office are scheduled to open sometime this summer.

Meantime, the Old Lady is getting a new coat—fifty-two tons of gray-brown paint. The job is a terrifying one for workmen who, although they wear safety harnesses, must cling like spiders to the tower's beams, the fierce winds buffeting them against the iron. Work was halted in January this year because of snow and icy gales. "It was like a skating rink," says M. Cauwels, site foreman and a specialist in metallic beams for thirty-four years. "The men liked the idea of being on the tower at first, but grew less enthusiastic." Besides the exigencies of weather, says M. Challamel, coordinator in

charge of the tower project for the Séchaud and Bossuyt construction company, there are problems of space. "It is difficult to maneuver on the beams; one does not have an inch to spare. And as the tower narrows towards the top, the work is going to be even tougher."

Oddly enough, most Parisians take the tower very much for granted. Some people even insist that they "would not be caught dead on it" unless they were conducting an obligatory tour for an out-of-town friend. Yet the tower exerts a curious power on all who see it, if only from afar. It seems to embody technological genius—a kind of optimism in itself—and a nostalgic recollection of the past.

Engineer Gustave Eiffel (1832–1923) built the tower as the main attraction of the 1889 Paris Universal Exposition. Europe was at the time in the thrall of a mania for grand shows that were, more often than not, nationalistic in flavor. The 1889 Paris exposition not only marked the centenary year of the French Revolution; it was also an opportunity to display the brilliance of France's builders, engineers, scientists, and artists. Eiffel had already constructed innovative bridges and viaducts across Europe (many of which have since been recognized as masterpieces of modern design). He knew that his iron-and-concrete tower would be the tallest structure in the world—it remained that until 1931, when New York's Chrysler Building was raised—and would climax his outstanding career.

Eiffel's monument to himself was financed by the French government and banks at a total cost of 7.4 million gold francs. Work began on January 25, 1887. The first level was completed on April 1, 1888; the second, by July 14 that same year; and by March 30, 1889, despite a last-minute strike, the Eiffel Tower, then painted chestnut brown, was finished in time for the opening of the exposition. Not everybody liked it, of course. Leading French artists of the day, including Jean Louis Ernest Meissonier, poet René François Sully-Prudhomme, and novelist Guy de Maupassant, issued a vehement pro-



PHILIPPER DOUMIC

test against the "vertiginously ridiculous tower dominating Paris like a black, gigantic factory chimney, its barbaric mass crushing Notre-Dame, the Sainte-Chapelle, the Tour Saint-Jacques, and the Louvre."

Gustave Eiffel rose above the criticisms. On the top of the tower, he constructed a study, a cozy, cabinlike retreat where he received notables from around the world. That first year alone the kings of Siam, Sweden, and Norway stopped by, and the Prince of Wales, the shah of Persia, Thomas Edison, and Sarah Bernhardt. And then, as now, the praise of celebrities did much to resolve the debate about the tower's size and ugliness.

Protests against the tower became fewer and fewer. By 1900, it was the most visited monument in the world, receiving millions of visitors. Today, three and a half million people come annually to the Eiffel Tower. Right now they will find that only the second level is open. By late summer the first level will be completed and ready for inspection—but then the second and third levels will close and remain closed until the entire refurbishment project is finished, in June 1983.

In addition to the restoration and modernization programs, the Société

Recent work on the second level will provide a "new look" by summer.

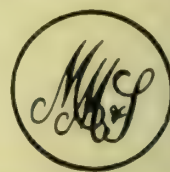
Nouvelle d'Exploitation de la Tour Eiffel is hoping to make the tower a center of community activities. In December 1981 the privately owned Eiffel Tower Radio Service was launched as a "spoken diary for the Parisians." Whether it will continue to broadcast from the tower is still uncertain, though the site is ideal.

Meantime, plans are being made to create an Eiffel Foundation and Museum. A major collection has recently been given to the Musée d'Orsay by the grandchildren of Eiffel's eldest daughter, Claire Salles, and will be shown in the Paris Musée d'Art et d'Essai early next year. The exhibition will include films, records, manuscripts, engineering drawings, photographs, newspapers, portraits, books by and about Gustave Eiffel, and his famous visitors' book to his "cabin in the sky." Actually, the effort, while surely informative, is hardly necessary. All a visitor (or a Parisian) has to do is look toward the horizon of the seventh arrondissement. There, rising with grace and intricacy, is Gustave Eiffel's most wondrous monument, the tower that still charms the world.



Established 1893

MacConnal-Mason



Donald Grant

Henry Scott

Cecil Kennedy



New York

Henry Scott

28" x 42"



Still Life

Cecil Kennedy

20" x 26"

African Encounter

Donald Grant

30" x 50"

FULLY ILLUSTRATED
COLOUR CATALOGUE
AVAILABLE



14 Duke Street
St. James's
London SW1Y 6DB
Tel: 01-839 7693

New York
212-360 2219

15 Burlington Arcade
Piccadilly
London W1V 9AB
Tel: 01-499 6991

Specializing in
the Painters of the
American Renaissance
1875-1915

Albert Herter (1871-1950)



Title: Garden of the Hesperides
Date: c. 1900
Size: 40" x 60"
Medium: Oil on canvas
Signed L.L.: Albert Herter

Works Currently on View by:

Robert Blum	H. Siddons Mowbray
George E. Browne	Walter L. Palmer
Emil Carlsen	Charles S. Pearce
Bruce Crane	William L. Picknell
Charles Davis	Theodore Robinson
Charles X. Harris	F. Hopkinson Smith
Marsden Hartley	Julius L. Stewart
George Inness	Dwight W. Tryon
H. Bolton Jones	Frederick J. Waugh
Mary Macomber	Irving R. Wiles
Alfred Maurer	Robert Wyllie
Frank Millet	and many others

**JORDAN-
VOLPE
GALLERY**



457 West Broadway
New York, N.Y. 10012
Tel.: (212) 533-3900

Tuesday through Saturday,
11:30 A.M. to 6:30 P.M.

Daniel J. Witek Antiquary Ltd.

227 Seton Road
Buffalo, New York 14225
(716) 836-8305

D. Mark Housewright

10406 Pagewood Drive
Dallas, TX 75230
(214) 987-0097

Gary F. Criss

1323 Sunrise Avenue
Point Pleasant, N.J. 08742
(201) 892-1983

Raymond F. Madden

26776 Summerdale
Southfield, MI 48034
(313) 352-0088



Gold and enamel snuff box, charge and discharge marks of Jean-Baptiste Fouaché, Paris 1774. Length: 3 3/8 inches.



Fabergé Jasper and 18K Gold mounted box. Michael Perchin, St. Petersburg circa 1900. Height: 1 1/4 inches. Provenance-illustrated in *Carl Fabergé 1980* by A.K. Snowman, Page 33.



Fabergé Silver-gilt and cloisonné enamel box, Moscow circa 1910. Length: 3 1/2 inches.

Specialists in silver, objects of virtue, jewelry, Russian works of art, coins, stamps and watches of the finest quality.

As a consultant with agents in 22 countries, we assemble highly personalized portfolios for the collector and investor. We offer a guarantee of authenticity, a free yearly evaluation, and we will negotiate with dealers, auction houses, collectors and museums. We have a professional and realistic approach to dealing with today's art market.

By appointment only.



A silver epergne by Thomas Pitts I,
date George III, 1776. Length 23 inches,
height 14½ inches. Bearing contemporary armorials.



112 REGENT STREET LONDON W1A 1AA PHONE: 01-734 7020

THE 1982 WESTERN HERITAGE SALE

May 14-15, 1982 at the Shamrock Hilton Hotel in Houston, Texas.



Howard Terpning

"Coffee Coolers Meet the Hostiles"

For more information, please write or call, Western Heritage Sale, 1416 Avenue K, Plano, Texas 75074 (214)423-1500.

32" x 52" Oil

RARE AND DECORATIVE CARPETS
RUGS AND TAPESTRIES



C. John.
(RARE RUGS) LTD

70 SOUTH AUDLEY STREET
MAYFAIR

LONDON W1Y 5FE

Telephone
01-493 5288



A superb Indian Agra Carpet of the 19th century
with a tomato red ground.
Size: 10' 10" x 10' 7" (330 cm x 323 cm)

JEREMY LTD.

255 KING'S ROAD, CHELSEA, LONDON, S.W.3

Telephone: 01-352 0644
01-352 3127

Cables: JEREMIQUE, LONDON, S.W.3

OPEN ALL DAY SATURDAY

Members of The British Antique Dealers' Association Ltd.

FINEST ENGLISH AND FRENCH FURNITURE

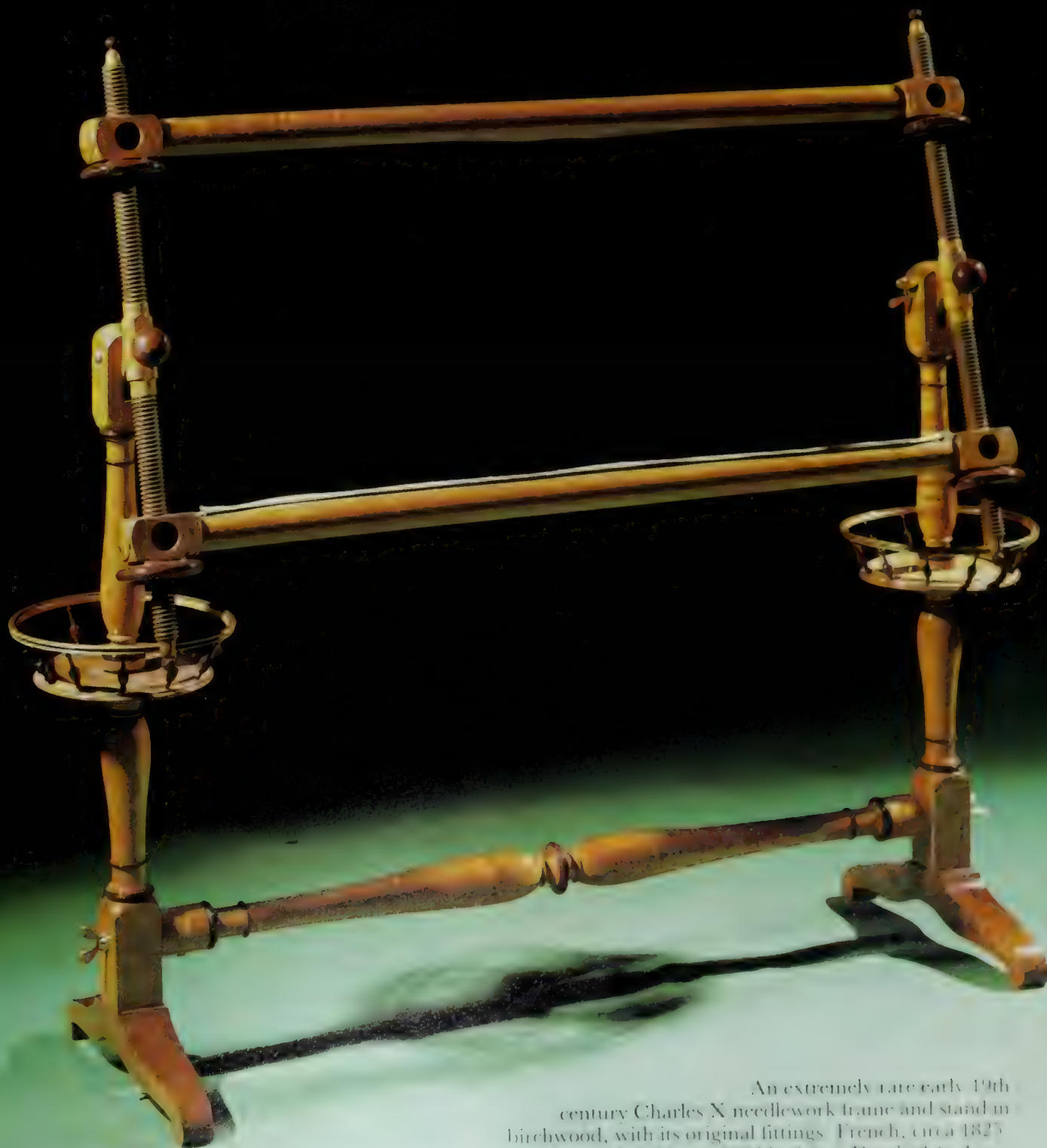


Chippendale Period English Circa 1765.

A superb example of the English decorative arts, being a carved wood and gilded wall mirror which still retains the original gilding and mirror plate. Height 12' 1 1/2" 112cms. Width 25' 6 1/2" 256cms.

MALLETT

BY APPOINTMENT TO THE LATE QUEEN MARY



An extremely rare early 19th century Charles X needlework frame and stand in birchwood, with its original fittings. French, circa 1825.
Height: 3 ft 7 ins. Width: 4 ft. Depth: 1 ft. 4 ins.

MALLET & SON LTD
TELEX 25692 CABLES: MALLETSON LONDON W11

RELI, LONDON W11 0BS. TELEPHONE: 01-463 4111
COURT HOUSE, 2 DAVIES STREET, LONDON W11 0ET



Stone Stele dated and with inscription on reverse. Early Tang. 16½" × 10".

EARLY FURNITURE
ORIENTAL AND EUROPEAN
WORKS OF ART

Barling
OF MOUNT STREET LTD.

TELEPHONE: 01-499 2858
CABLES: BARGRO LONDON W1

112 MOUNT STREET LONDON W1Y 5HE



We offer major collections of
English formal and country furniture,
Oriental furniture, paintings,
porcelains, and accessories
on eight gallery floors
comfortably arranged
for your careful inspection.

**New York's leading showcase for
the professional buyer of antiques.**

Kentshire Galleries

UNITED STATES SILVER COMPANY

37 EAST 12TH STREET, NEW YORK, NEW YORK 10003

(212) 673-6644

CLIFFORD WRIGHT

*Antiques
and
Works of Art*

PERIOD MIRRORS

GILT FURNITURE

*An important PAIR of George III Chippendale
period carved giltwood girandoles. Circa: 1770.
Height: 68 inches. Width: 35 inches.*

104 FULHAM ROAD, LONDON SW3. Telephone: 01-589 0986

Five American Women Impressionists

Lilla Cabot Perry
Lillian Wescott Hale
Anna Wood Brown
Jane Peterson
May Wilson Preston

April 2 – May 12

santa fé east

Galleries
Austin & Santa Fe
200 Old Santa Fe Trail
Santa Fe, NM 87501
Tel (505) 988-3103

Lilla Cabot Perry
Lady with a Bowl of Violets
Oil on canvas, 40¼ x 30 inches.





BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER



BY APPOINTMENT
ANTIQUE DEALER
TO H.M. QUEEN
ELIZABETH THE
QUEEN MOTHER

*Rare English and Continental Silver. Miniatures
Antique Jewels. Fine Snuff-Boxes*



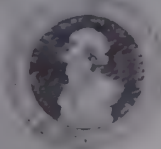
XVIIIth-century German silver
parcel-gilt tankard by David
Ehekirch, Augsburg, 1695-1710.
Height: 11 1/25 inches.
Weight: 33 ounces.

*From our collection of XVIIIth-century
German silver*

139 New Bond Street, London, W.1. S. J. Phillips, Ltd.

Insurance and Division

Address: "Euclidean" London, W.





Tilting At Windmills Gallery

Manchester Center

Vermont 05255

802-362-3022



WINTER SUN

OIL

44 x 46

GUNTER H. KORUS

ART EXPO '82

N.Y. Coliseum ~ April 22 ~ 26

BOOTH 2 - 732

OVER THE TOP

BRONZE

HEIGHT 15½" LENGTH 22" WIDTH 19"

EDITION OF 30

DELIVERY APPROX. 6 WKS.



DALLAS ANDERSON

D O W N H I L L

Sculpture, for me, is a celebration in the shaping of things and extends beyond the mechanics of mind and hand. Hopefully, I may share with others the things I enjoy through the forms which I create.

SCULPTOR OF FINE ART • DALLAS J. ANDERSON • 90 SOUTH 1300 EAST • PLEASANT GROVE, UT 84062 • (801) 785-3033



“Exigeance oblige”

Since 1978 the International Antiques and Art Exhibition in Essen, Germany, is one of the most important annual events in the world of art and antiques.

International, high-quality exhibits, a large, purchase-happy public and excellent sales prospects are the outstanding features of this international antiques and art exhibition in Essen.

The Essen exhibition grounds are situated in the heart of the Rhine-Ruhr region, the largest conurbation in Europe. This without any other consideration assures success to any exhibitor. The exhibition programme covers fine quality high value antiquities and art objects from ancient times until about 1850 (no more recent developments such as “art-nouveau”, abstract and modern art.

Entry is permitted to domestic and foreign art and antique dealers, auctioneers, galleries, second-hand book deal-

ers and the specialist book trade.

Closing date for applications: 31.5.1982.

All exhibits will be judged by a body of independent experts in accordance with the strictest criteria, thus guaranteeing the highest possible standard of quality.

For we are true to our motto:

“Exigeance oblige”.



5th International Antique and Art Exhibition Essen

25.-29. November 1982

Messe Essen, Norbertstr. , D-4300 Essen 1, Tel. (02 01) 7 24 41, Telex 08 579 647

Leonard Baskin

Recent Sculpture and Watercolors

April 1 - 23

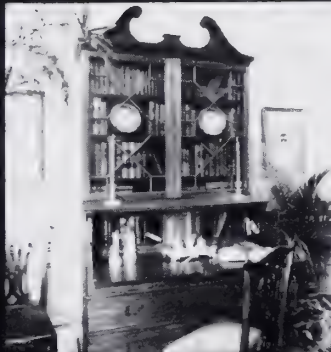
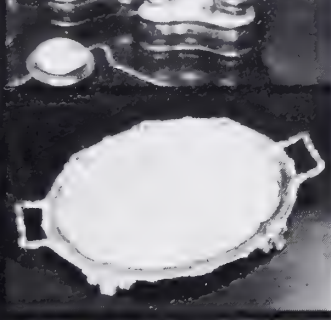
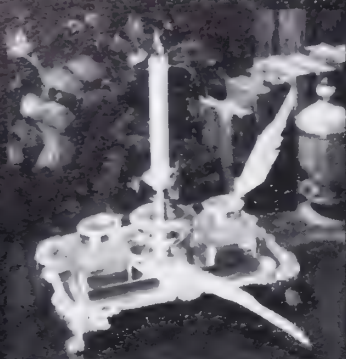


Ruth and Naomi Bronze, height: 52 inches
The fully illustrated catalogue, \$10.

Founded in 1874
Kennedy Galleries

Exclusive representative of Leonard Baskin
40 West 57th Street (5th Floor) New York 10019
Tel. 212-9000 Monday-Friday 9:30-5:30

A Heritage of Hospitality



Spend a "day in the country" viewing a treasury of English antique furniture, silver and decorative accessories. The Wakefield-Searce collection is housed under one historic roof with the unique Shops of Science Hill and the charming dining room of the Science Hill Inn. Your day in this timeless setting is one not soon forgotten. Because of its elegance, its beauty and the kind of hospitality the South has perfected. Whether you are a casual visitor or a connoisseur, we anticipate your visit with pleasure.

Catalogue — \$5.00

HISTORIC SCIENCE HILL C
SHELBYVILLE, KENTUCKY 40065
502-633-4382

DIRECT IMPORTERS OF BRITISH ANTIQUE
FURNITURE, SILVER, OLD SHEFFIELD AND
DECORATIVE ACCESSORIES.

Member of the Art and Antique Dealers League
of America, Inc.



Wakefield-Searce
Galleries
Incorporated

Relive London's Once in a Lifetime

Great Japan Exhibition

Let Alpine Fine Arts Collection take you once again through the Royal Academy of Arts' glorious exhibition of the Edo art of Japan. With over 550 illustrations, 110 of them in full color, the magnificence of this unique exhibition of an extraordinary period in the history of Japanese art is captured and preserved.

365 pp.
560 illus. (110 full color)
ISBN: 0-933516-48-7
8½ x 11"
cloth bound
\$60.00



From paintings, prints, books, laquered objects, ceramics and metalwork to armor, sculpture and textiles, this handsomely bound, definitive catalogue recaptures every facet of the splendor and spirit of Edo culture. The clear, concise introductory texts convey the social, historical, economic and cultural tenor of the time; a glossary and lists of Japanese historical periods and eras enable the reader to formulate a precise orientation of Edo in relation to the whole of Japanese art. Unprecedented in western publications, this catalogue is an authoritative record of the richness and magnificence of the art of Edo Japan.

Available at all fine book stores
or directly from the publisher.

For a complete list of titles,
please send for our catalog.

ALPINE FINE ARTS COLLECTION, LTD.



Publishers of Fine Art Books

164 Madison Avenue
New York, N.Y. 10016

Please send me _____ copies of
The Great Japan Exhibition @ 60.00

My check is enclosed.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

N.Y. state residents please add applicable state tax.



Flowers in a Landscape, 1976

Watercolour

31 x 53 inches

EDWARD BURRA

1975 – 1976

1st April – 1st May 1982

LEFEVRE

SPECIALISTS IN FINE XIX & XX CENTURY
PAINTINGS, DRAWINGS AND BRONZES
ALEX REID & LEFEVRE LTD,
30 BRUTON STREET, LONDON W1X 8JD, ENGLAND
TELEPHONE 01-493 1572/3
CABLES DRAWINGS LONDON W1
TELEX 298226



Auguste Rodin, 1840 - 1917
 « Tête de Victor Hugo »
 bronze 6 5/8 inches high

DOMINION GALLERY
 1438 Sherbrooke St. W.
 Montreal H3G 1K4
 Canada

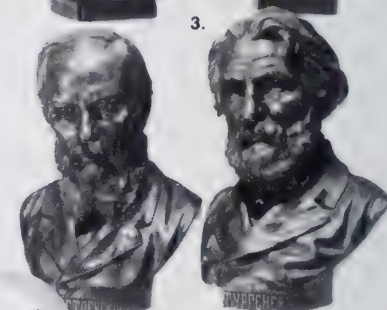
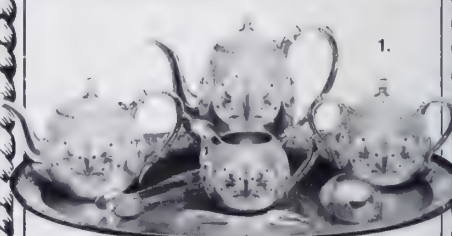
514-845-7833 or
 845-7471
 Cable: Domgallery
 Montreal

Frances Klein
Antique
and
Estate Jewels

*Possibly the largest and
 finest collection in the world*

310 N. Rodeo Dr.
 Beverly Hills, California
 (213) 273-0155

We purchase Estates and Quality pieces.



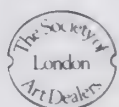
1. Russian Silver Gilt and Shaded Enamel Tea and Coffee Set with Tray. Signed Crachev. St. Petersburg, Late 19th Century. Contained in Original Case Signed with Imperial Warrant
2. Russian Icon of St. Andrei Stratylates. Maker's Mark "D.O." in Cyrillic. 19th Century, Moscow. 12 1/4" x 10 1/2"
3. Russian Bronze Busts of Gogol, Pushkin, Dostoyevsky & Turgenev by Robertovich Bach. Signed & Dated 1886 with Woerffel Foundry Mark. St. Petersburg. 8 1/4" High
4. Silver Kovsh by Faberge. St. Petersburg Workmaster Anders Johan Nevalainen. Prow set with Cabochon Onyx. Length 9 1/4"

ANDRE
RUZHNIKOV
 Russian Fine Art & Icons

P.O. Box 1261 Palo Alto, CA 94302
 Phone (415) 858 0469

Send \$6 for portfolio of more than 50
 Photographs of Russian Fine Art & Icons

RICHARD GREEN



4 New Bond Street
London W1Y 9PE
01-499 5487/499 5553
Telex: 25796 GREEN G



April 1982

Price of fully
illustrated catalogue
£5 including postage

Eugène Boudin (1824-1898)

Saint-Vaast-La-Hougue

Signed and dated '92

Canvas: 19 5/8 x 29 1/2 in / 50 x 74 cm

Provenance:

Galleries Durand-Ruel, Paris, Alexander Reid, Glasgow

Literature:

Robert Schmit, "Eugène Boudin", Paris 1973,

Vol III, no. 2923

Exhibition of French Paintings

including works by the following artists:

Frank Boggs
Eugène Boudin
Charles-François Daubigny
Hippolyte-Camille Delpy

Narcisse Virgile Diaz
Leon Victor Dupré
Henri Fantin-Latour
Eugène Galien-Laloue

Armand Guillaumin
Henri-Joseph Harpignies
Johan Barthold Jongkind
Albert Lebourg

Luigi Loir
Jean-François Raffaelli
Henri Le Sidaner
Maurice Utrillo



Jayne Spurr Galleries

201 North Fairfax Street
Alexandria, Virginia 22314
Phone: (703) 548-6262

Notes: 1900s Red Bird from early 1900s. It is made of a mixture of green, yellow, white and blue with the body in large, the feet yellow and blue. The bird is painted in a naturalistic manner and is a very fine example of the bird. A square hole in the base is typical of these figures for lifting. It is one of the best.

Charles Caryl Coleman

(1840-1928)

*The Bronze Horses
of San Marco, Venice*

Oil on canvas, 40 x 32 1/2 inches

Signed with cipher and dated (lower right):

Venetia 1883 - Roma 1885



Berry-Hill Galleries, Inc.

Cables BERRYHILL, NEW YORK

743 Fifth Avenue at 57th Street, New York 10022 • (212) 371-6777

Member of the Art Dealers Association of America, Inc.

Member of the National Antique and Art Dealers Association of America, Inc.

JAMES M. HANSEN

SANTA BARBARA

A pair of walnut stools with carved side rails and cabriole legs carved with a leaf design. English, circa 1720.





Fine Continental Pottery, Porcelain and Wedgewood

Including the property from the collections
of Henry Ford II and Mrs. Deane Johnson.

Wednesday, April 21, 1982
at 10:00 a.m. and 2:00 p.m.

For viewing times, catalog information
and other inquiries, please call Victor
Bernreuther, 212/570-4733.

A rare Meissen Parrot group modelled by J.J. Kandler,
circa 1745, 36.5 cm. high.



Christie's

502 Park Avenue, New York, New York 10022 212/546

Phillips London

FINE OLD MASTER PAINTINGS

Tuesday 11 May at 11 am



Anthony Verstraelen

Signed and dated 1639 Panel, 19.7cm x 33cm

Skaters on a frozen river

Viewing four days prior

Illustrated catalogue £5 plus postage (\$10)

For further information please contact Brian Koetser Ext 325

7 Blenheim Street, New Bond Street, London W1Y 0AS. Tel: 01-629 6602

Phillips London

MODERN BRITISH ETCHINGS

including
A Collection of Etchings by
Sir Frank Brangwyn



Sir Frank Brangwyn
Gate of St Vincent Avila (Gaunt 223)
Etching, printed in sepia and black with tone, edition of 125,
signed in pencil, 39.2 cm x 30 cm.



Sir Frank Brangwyn
Maple Tree, Barnard Castle (Gaunt 55)
Etching printed with tone, signed in pencil, 27 cm x 37 cm.

Viewing: Friday 30 April 9 am-5 pm
Saturday 9 am-12 noon Morning of sale until 10.30 am

Illustrated Catalogue £2.50 by post

For further information please contact Elizabeth Harvey-Lee Ext 212

7 Blenheim Street, New Bond Street, London W1Y 0AS. Tel: 01-629 6602

Phillips London

FINE ENGLISH PAINTINGS
Monday 26 April at 2 pm



Joseph Wright of Derby
Portrait of Penelope Margaret, daughter
of John and Lucy Stafford
77cm x 64cm

Viewing four days prior

Illustrated catalogue £4.50 by post

For further information please contact Nicholas Wadham Ext 211

7 Blenheim Street, New Bond Street, London W1Y 0AS. Tel: 01-629 6602

Phillips Glasgow

FINE BRITAINS AND OTHER LEAD SOLDIERS

Thursday 29 April at 11 am

Viewing Day prior and morning of sale

Illustrated Catalogue £1 by post

For further information please contact
David Hall

An example of the Britains soldiers to be included in this
sale, mainly in original boxes.



98 Sauchiehall Street, Glasgow, Scotland. Tel: (041) 332-3386

Phillips Exeter

SPORTING ITEMS

Thursday 22 April at 11 am

Viewing Day prior 9 am - 8 pm

Illustrated Catalogue £1 by post

For further information please contact
Anthony Eldred

One of a pair of Sidelock Ejector Sporting Guns by
William Evans. Sold at Phillips in Exeter for £4,400.
Phillips hold sales of sporting items twice yearly in Exeter,
and include modern sporting guns, antique and modern
fishing tackle, sporting prints, pictures and books.



Alphin Brook Road, Exeter, Devon. Tel: (0392) 39025

Phillips

Founded in London in 1796

Fine Art Auctioneers and Appraisers

867 Madison Avenue, NY 10021 212-570-4830

525 East 72 Street, NY 10021 212-570-4842

6 N. Faneuil Hall Mkt. Pl., Boston, MA 02109 617-227-6145



Maurice Prendergast (American 1861-1924)

In the Park

Signed, oil on panel, 27.3cm x 38.4cm

AMERICAN PAINTINGS WITH WESTERN ART

Tuesday 20 April at 11 am

To be held at 867 Madison Avenue

Viewing: Saturday 17 April 10 am-5 pm, Sunday 18 April 12 noon-5 pm, Monday 19 April 10 am-1 pm

Catalogue \$10 US post, \$13 overseas post

For further information please contact Russell E. Burke III or William Rudd 212-570-4859

Phillips London

FINE ENGLISH AND CONTINENTAL CERAMICS AND GLASS

April Sales

Both items will be included
in sales of English and
Continental Ceramics and Glass
to be held in April.

For information regarding
sale dates, and the buying,
selling and valuation of
Ceramics and Glass
please contact John Matthews
or John Sandon Ext 243.



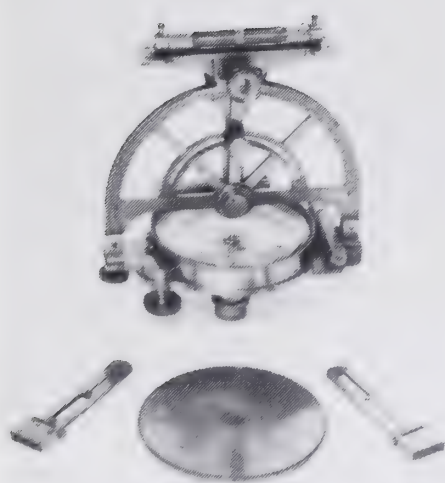
A Rare and Important Baccarat Snake Paperweight, the all pink reptile on a spiralling latticino ground, 7.5 cm.



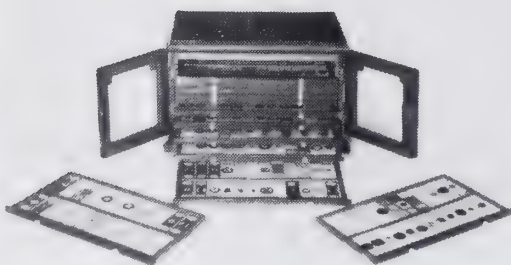
A Flight, Barr and Barr Worcester small vase painted with shells, 9 cm high.

SCIENTIFIC & SURVEYING INSTRUMENTS, BAROMETERS & ITEMS OF MEDICAL INTEREST

Wednesday 21 April at 2 pm



A Good English Altitude Theodolite by Troughton and Simms, contained in its original brass bound mahogany case.



A Good and Comprehensive Collection of Microscope Specimen Slides by makers such as C. Collins, C. Baker, Smith, Beck & Beck, contained in a cabinet of twelve drawers.

Viewing; Two days prior
9 am-4.30 pm and morning of sale
until 12 noon

Illustrated Catalogue £2 by post

For further information
please contact Jeremy Collins



A Fine 'Culpepper' Monocular Microscope by William Harris and Co., complete with accessories in the original case with trade label. Case height 43.5 cm.

7 Blenheim Street, New Bond Street, London W1Y 0AS. Tel: 01-629 6602

An exhibition
**VISIONS AND REVERIES:
 SYMBOLIST WORKS ON PAPER**

April 14-May 22, 1982

Including works by Blake,
 Burne-Jones, Khnopff, Klint,
 Moreau, Schiele, Toorop.



**BARRY
 FRIEDMAN
 LTD.**

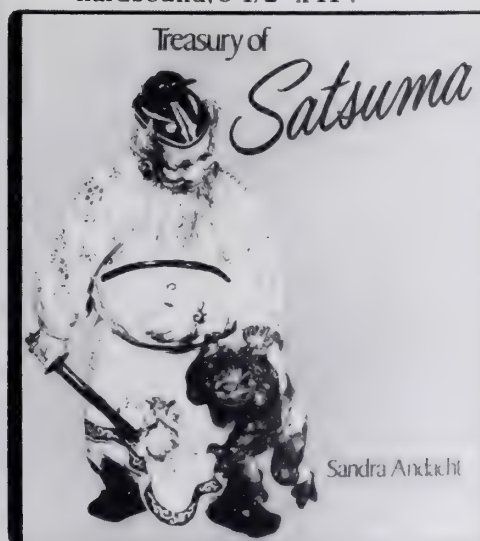
26 EAST 82ND STREET
 NEW YORK NY 10028
 (212) 794-8950

Gustave Moreau
The Miracle of the Roses 1879
 watercolor on paper, signed
 10½ x 7½ inches



**TREASURY OF
 SATSUMA**

Hundreds of items, over 240
 photographs, comprehensive
 text, marks, glossary, index,
 hardbound, 8-1/2" x 11".



Autographed upon request

**FREE BONUS-
 THE PRICE GUIDE
 TO TREASURY OF SATSUMA**

To order send: \$25.50
 includes postage and handling

Sandra Andacht
 POB 94, Little Neck, NY 11363

**SUPPLIERS OF HANDMADE FRAMES TO
 MUSEUMS AND PRIVATE COLLECTIONS**

BOURLET

Established in London 1828

Please Contact
 Kevin Delaney
 Miranda Alexander

263 Fulham Road,
 London S.W.3
 Tel: 01-351-3292/3



Christopher Clarke Antique

The Fosse Way, Stow-on-the-Wold, Glos. GL54 1JS. Telephone 0451 30476



A Fine Late 17th Century Dutch Center Table in Ebony and Floral Marquetry, raised on scrolled legs and stretchers. The Top which incorporates the use of stained ivory depicts the figures of William and Mary amid flowers and animals. L. 49½" W. 37" H. 31"

The pleasures of coin collecting start at Spink



Photograph courtesy of:
Gerald Hoberman
The Art of Coins and Their Photography
Harry N. Abrams, Inc., New York
and Lund Humphries, London



BY APPOINTMENT
TO HER MAJESTY THE QUEEN
MEDALLISTS



BY APPOINTMENT
TO HER MAJESTY THE DUCHESS OF EDINBURGH
MEDALLISTS

Spink
Founded 1666

Spink & Son USA Inc.

1145 Park Avenue, New York, NY 10022 (212) 223-0477
also known as SPINK & SON LTD LONDON

New York • London • Zurich • Sydney • Melbourne

An original image
by Jack Tworok has
been commissioned by
Art 1982 Chicago.

The poster is 27" x 39"
high, edition of 2000,
printed on 300 gram
Dove 500, 100% rag paper.
The image without type
is 27" wide x 23" high,
limited edition, printed
on 300 gram Arches Cover
Mould-Made paper,
signed and numbered

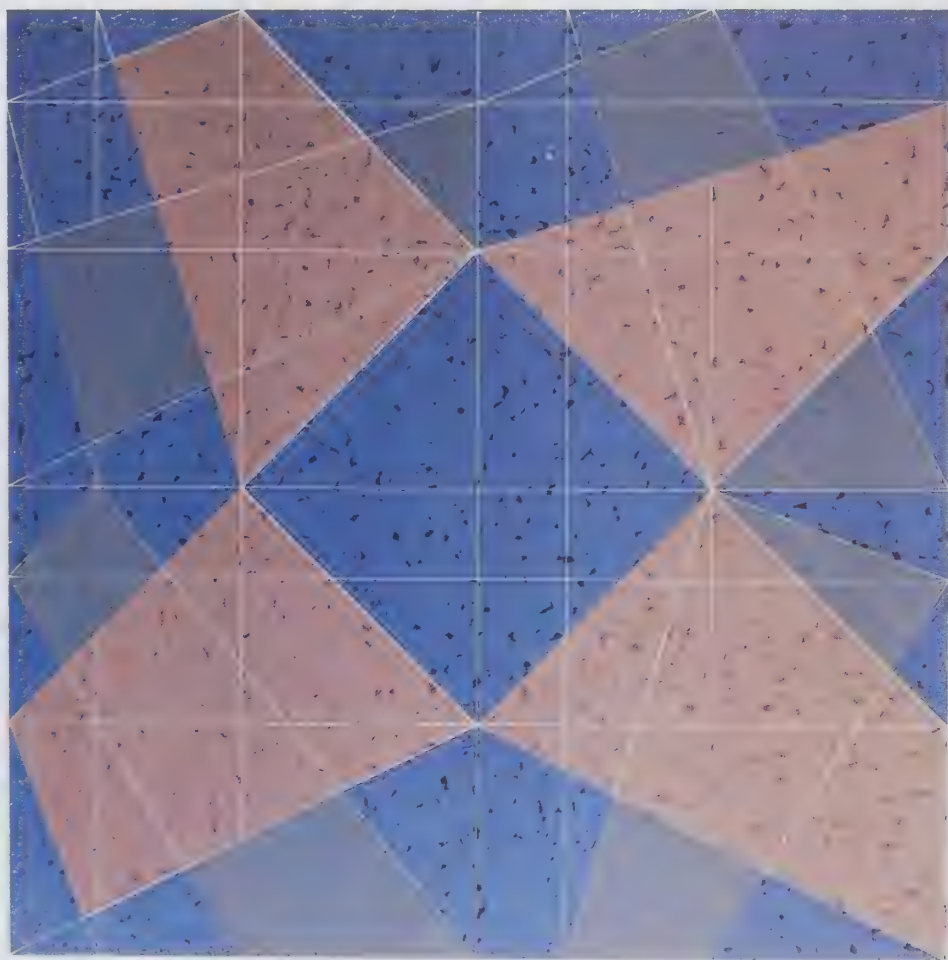
Art 1982 Chicago Navy Pier, May 13-18, 1982

For information write or call:

Chicago International Art Exposition
600 North McClurg Court
Chicago, Illinois 60611 USA
Telephone: (312) 787-6858

Sponsored by The Lakeside Group

11x17" **Art 1982 Chicago Catalogue**
available after March 1, 1982. Contact
Chicago International Art Exposition
for more information.



ART·1982·CHICAGO

Navy Pier
May 13-18



A LA VIEILLE RUSSIE



781 FIFTH AVENUE, NEW YORK, N.Y. 10022 (212) 752-1727 • ESTABLISHED 1851



Wooden icon of the Intercession of the Virgin. Novgorod, 15th century. 25 1/4" x 18 1/4"

From our collection of icons included in the "Symbols of Faith"
Exhibition at the Explorers Hall, National Geographic Society, Washington, D.C.
through April 18, 1982.



BY APPOINTMENT TO
H.M. QUEEN ELIZABETH THE QUEEN MOTHER
JEWELLERS
ASPREY & COMPANY LTD. LONDON



BY APPOINTMENT
TO H.M. THE QUEEN
GOLDSMITHS, SILVERSMITHS & JEWELLERS
ASPREY & COMPANY LTD. LONDON

Asprey



BY APPOINTMENT
TO H.R.H. THE PRINCE OF WALES
JEWELLERS, GOLDSMITHS & SILVERSMITHS
ASPREY & COMPANY LTD. LONDON



A fine and extremely rare set of six baluster wine glasses. English circa 1710.
Height approximately 5 $\frac{3}{4}$ inches.

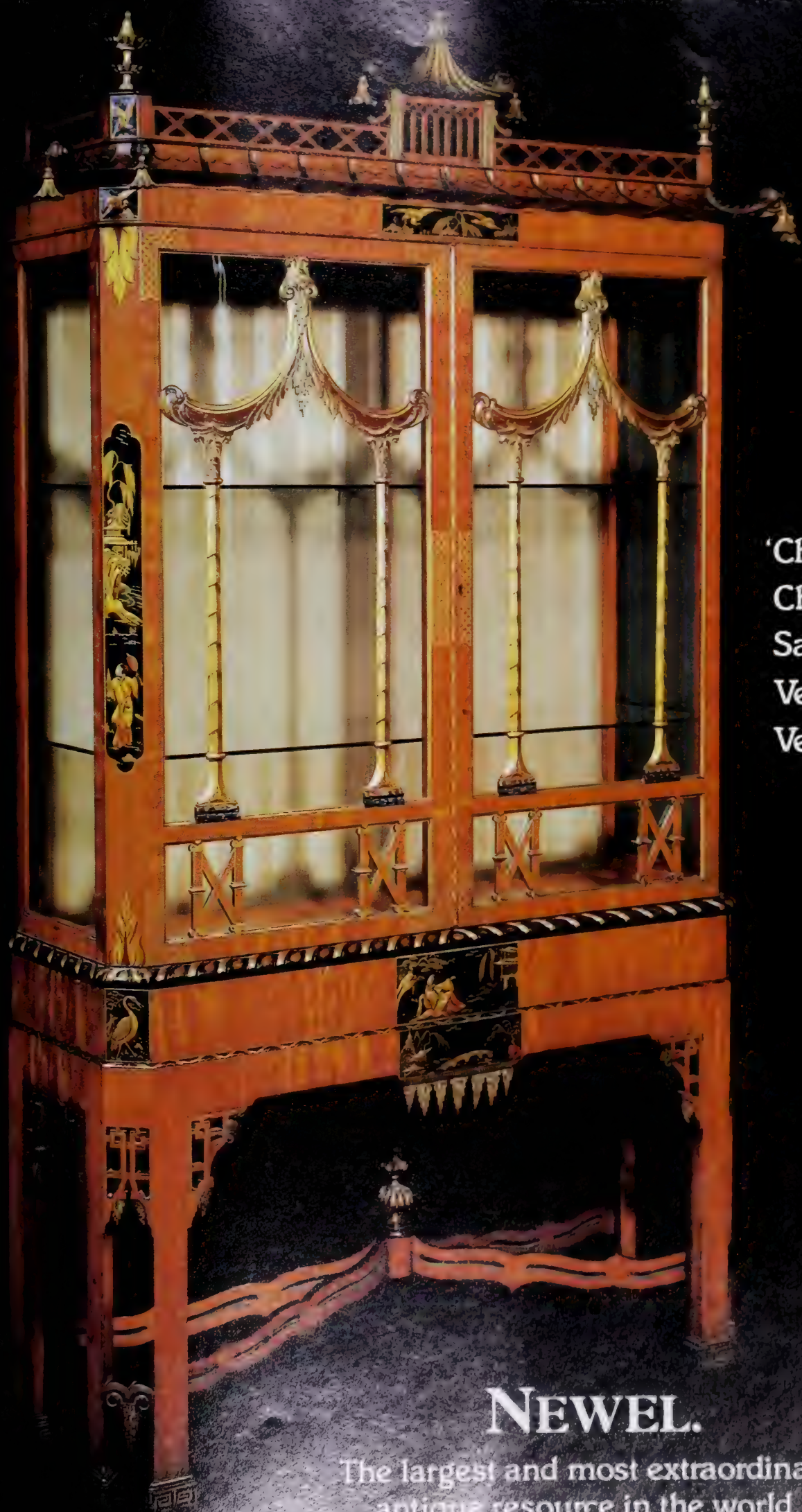
ASPREY & COMPANY LIMITED, 165-169 NEW BOND STREET, LONDON W1Y 0AR. TEL: 01-493 6767
alternative entrance at 22 Albemarle Street, London W1

Telegrams: Culleus London

Asprey S A Geneva, 40 rue du Rhone, Geneva.

Telex: 25110

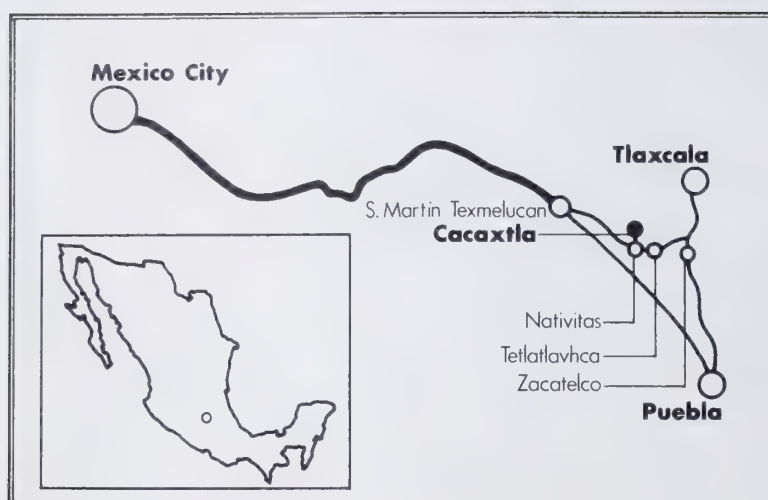
Telephone 28-72-77



'Chippendale.'
Chinoiserie.
Satinwood.
Very rare.
Very Newel.

NEWEL.

The largest and most extraordinary
antique resource in the world.



THE MYSTERIOUS MURALS AT CACAXTLA

These striking pre-Columbian murals, painted over 1,000 years ago, confound the experts. Who painted them?

And why?

By Barbara Braun

Standing at the hilltop ruins and platforms of the ancient, fortified ceremonial center of Cacaxtla, one enjoys a view over central Mexico's Tlaxcala Valley. The great twin volcanoes of Iztaccihuatl and Popocatepetl loom in the background; Mexico City is about seventy miles away. History is all around.

In October 1975 looters in search of archaeological treasure burrowed into a building on the northern

platform and came up in front of a remarkable painting in near-perfect preservation. Overwhelmed by what they had seen, they reported it to the local priest, who immediately notified the National Institute of Anthropology and History. Soon afterward the institute began an archaeological investigation of the site. In the course of their work they uncovered not one but two groups of murals: those in the portico of the building the looters had entered (Building A), and, about two meters below, even more spectacular paintings on the lower wall (talus) of a

long, narrow structure facing a spacious courtyard (Building B). That both groups form part of a unified mural program is clear from the identical exterior decoration of the buildings and from the recurrence of similar figures and symbols. They are also linked by their surpassing artistic quality.

A realistic, bloody battle scene with forty-eight life-size figures painted mainly in red, yellow, black, and white against a bright blue background, the mural extends over twenty meters on either side of a small stairway leading from the great patio up to Building B. The

Barbara Braun is an art historian and critic who has written often about pre-Columbian art and archaeology.



battling sides are easily differentiated. One set of warriors with peculiarly shaped heads and eyes, wearing giant bird-head helmets, body ornaments, but few clothes, are being knocked down, wounded, and mutilated. Different features and fiercer facial expressions characterize their victorious opponents, who carry weapons and shields, have bows, feathers, or disks on their heads, and wear jaguar-skin ponchos over belted short skirts. Quite separate from all the rest are the only defeated warriors who remain erect and dignified—one on each side of the stair-



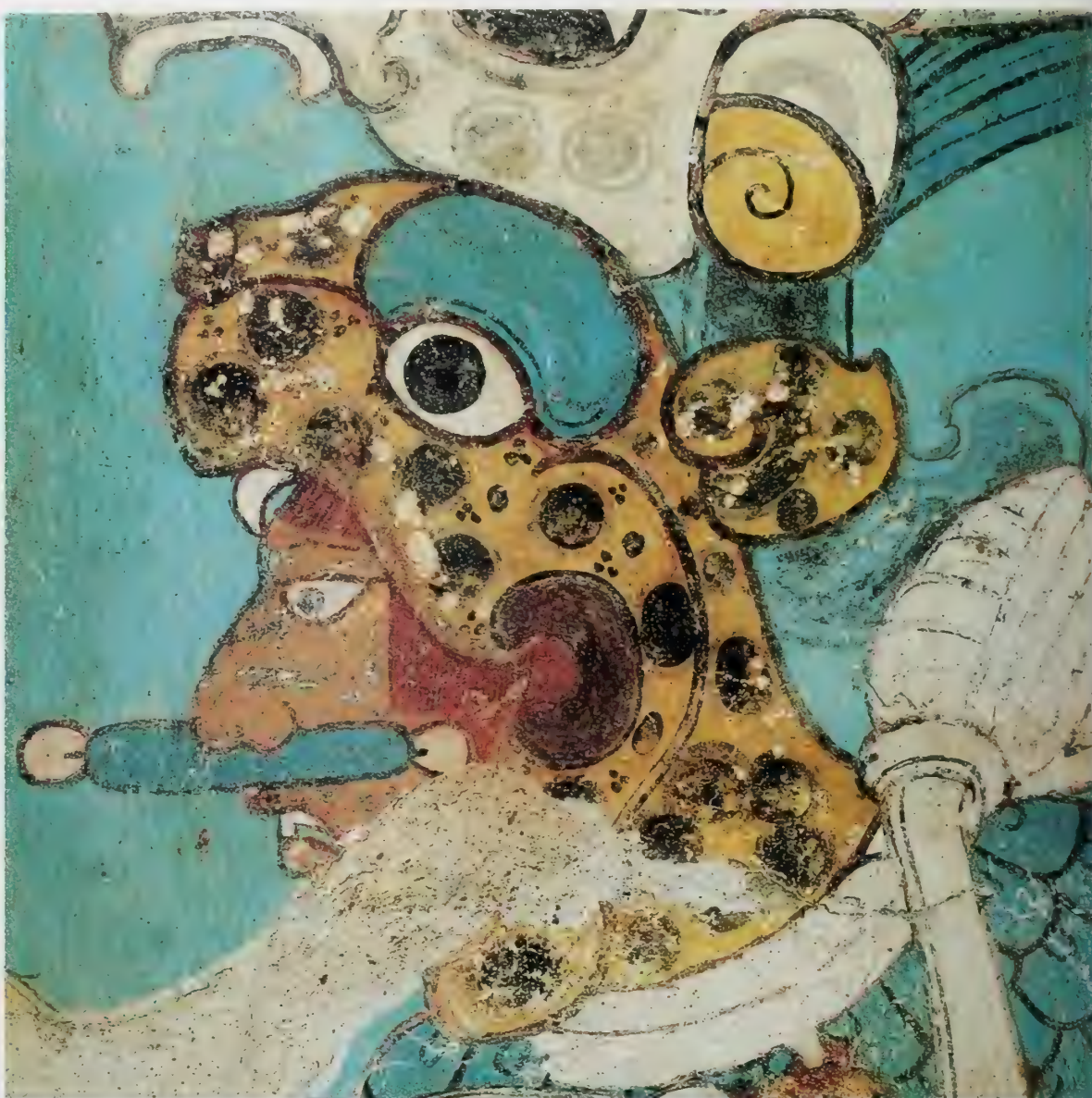
Above: Late-afternoon shadows pierce the interior of a long, narrow structure with seven doorways (once roofed over); it is known as Building B, on the north platform at the site of Cacaxtla (see map, page 66). On the lower exterior wall (talus), spectacular murals extend over twenty meters, depicting a battle between bird and jaguar warriors.

Left: General view of the archaeological zone at Cacaxtla; tin roofs protect the battle murals.



Murals on the portico walls of Building A, a few meters above Building B, also represent jaguar and bird warriors, but not in contention. On each side of the entrance to an inner chamber, paintings show a single standing figure in a panel and an attendant on the door jamb who faces outward.

The figure on the left (above, and in detail, right), wearing a jaguar suit and long-nosed serpent-mask headdress, pours beneficial water from an effigy vessel of the rain god Tlaloc, while a corn plant emerges from his abdomen.

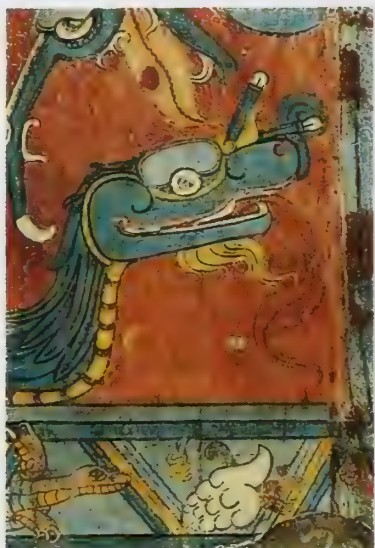




The dancing attendant on the right-hand door jamb (above) has an extravagant bejeweled headdress and carries an enormous conch shell, from which emerges a tiny figure with flaming red hair. He is distinguished from his opposite number by his features—the deformed brow, eye shape, and nose bar typical of the Maya (see detail, left).

The attendants stand before a band of aquatic animals among stylized waves (below)—a characteristic framing device on Teotihuacan murals. This underscores a theme of watery abundance and fertility.





Right: The principal figures on the portico walls of Building A include, on the left, a jaguar warrior who carries a dripping quiver and stands on the back of a composite serpent-jaguar; on the right, a figure with helmet, feather cape, and taloned feet who holds a huge ceremonial bar ending in a serpent head, and stands on a feathered serpent (detail above).

Top: A unique feature of the portico wall is the addition—perhaps at a later date—of an open-work red clay relief that depicts a seated figure in a serpent helmet amid scrolls.





The components of these murals are familiar to mesoamerican scholars—but not in this combination or this area, and never so finely executed.

way. They seem curiously above the fray, even though one is about to be speared in the gut and the other has been wounded in the eye—as if both are to be glorified through conquest and sacrifice.

The murals of Building A represent similar elements—jaguar and bird warriors and glyphic symbols—but in a very different, much simpler manner. Most of the components of these murals are familiar to students of mesoamerican archaeology—but not in this combination, nor in this area, and never so finely executed. As scholars have been quick to point out, they are more usually associated with either one or the other of two very distinct cultures: the societies that dominated the Valley of Mexico in the classic (A.D. 300–900) and post-classic (A.D. 900–1500) periods—Teotihuacan, Toltec, and Aztec—or the classic-period lowland Maya.

Maya art is characterized by the realistic depiction of human figures in scenes of narrative action and interaction (both physical and emotional), as well as by the representation of isolated, symbol-loaded hieratic—sometimes dancing—personages associated with mythical supernatural beings. All these qualities can be seen at Cacaxtla. The proportions and clear anatomical parts of the figures here, as well as their strong three-dimensional presence, are also typically Maya. So are the cranial deformations, ceremonial bars, long-nosed serpent masks, nose bars, and various costume accessories.

The only clear-cut highland Mexican trait at Cacaxtla is the border frame

containing aquatic animals and wave patterns on the portico walls, which may be found on many murals at Teotihuacan. More generalized highland conceptions include the placement of paintings on talus and portico walls and a jaguar–bird-warrior duality associated with human sacrifice.

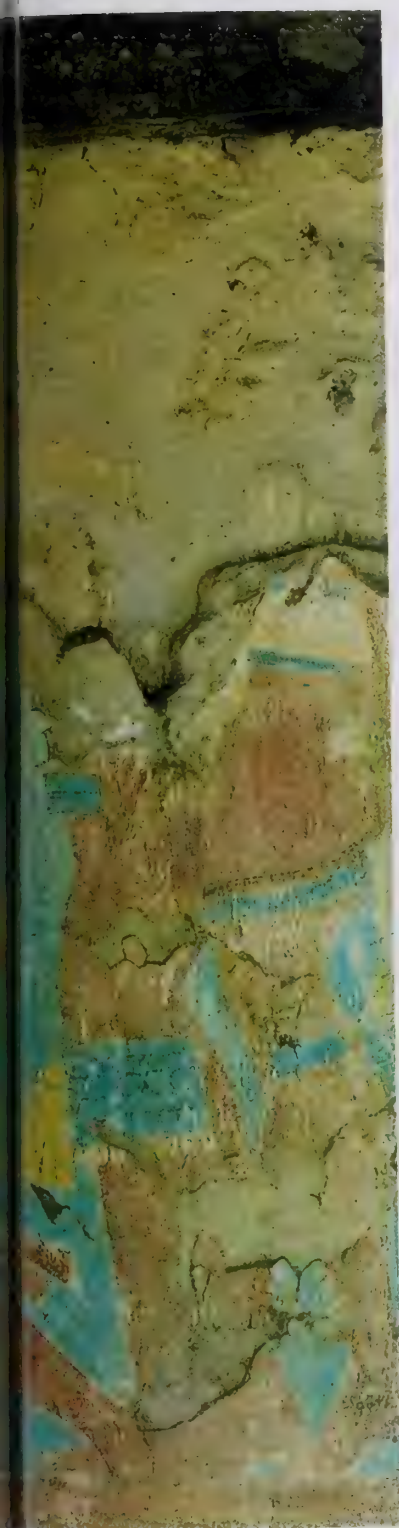
How then to account for the curious lowland-highland amalgam that—as far as we know—has no precedent or successor in the central highlands of Mexico? What are an essentially Maya style and idiom doing here? Who were the patrons of these murals, and who actually painted them? Local artists using portable drawings or stencils? Itinerant, migrant, or captive painters? Those on a diplomatic mission? Is an actual battle commemorated, or is this a mythical-religious-political statement?

Archaeologists agree at least about the dating of the murals to c. A.D. 750 to 900, that is, the terminal phase of the classic period and the time of the collapse of the major mesoamerican societies of this epoch. But beyond that, agreement ceases.

Most experts favor the idea that the murals embody a broad phenomenon—a local, eclectic style, which developed out of the central Mexican highland cultures of the classic period, with strong contributions from the coastal lowlands and Maya area to the south. Could the battle scene in fact reflect a struggle between highland and lowland powers, with their ultimate reconciliation indicated in the portico murals? Or are the murals meant to legitimize, in mythical-religious terms, the emergence of a new power to fill the vacuum caused by the breakdown of old Maya and Teotihuacan centers of authority? The test of such hypotheses lies in further exploration of the context of the murals—the Cacaxtla site and surrounding archaeological zone. Until that is done, the murals will remain beautiful enigmas.



KIM BELGER



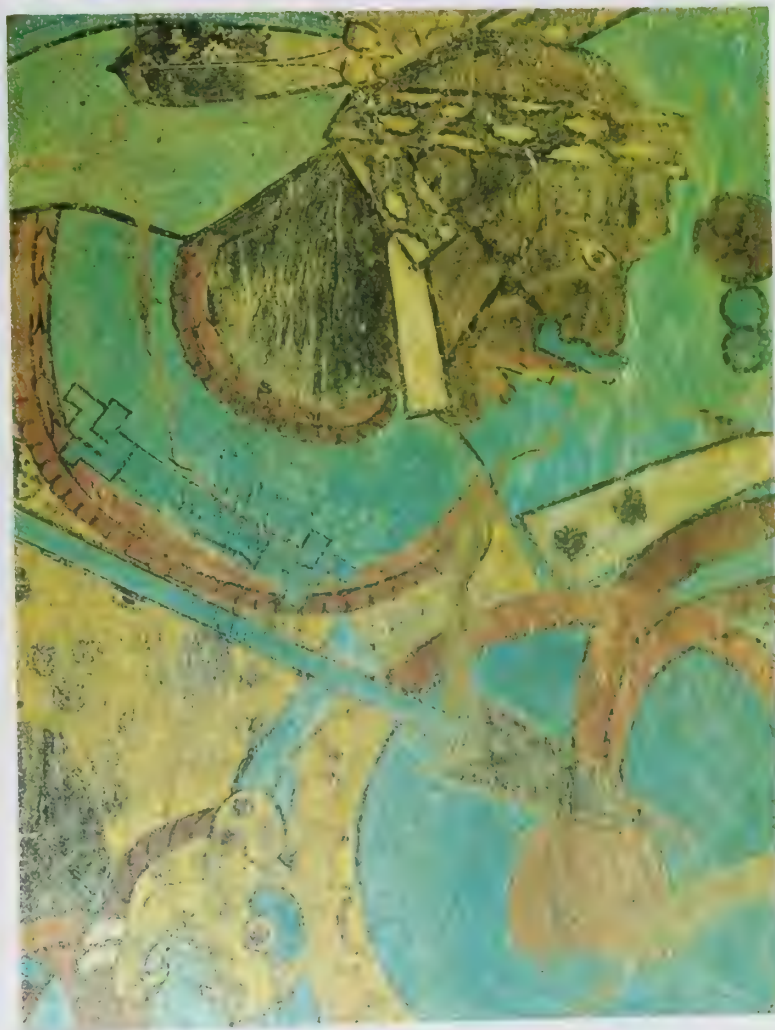
Facing page: A segment of the battle scene showing the bloody struggle between jaguar and bird warriors. Opposing groups can be distinguished by their head-dresses and features. The jaguar warriors are routing the bird warriors, who are sprawled in defeat.

Above, a detail shows the graphic mutilations suffered by the warriors in bird helmets, and the pathos of their death throes.

Left: Two of the aggressive-looking jaguar warriors bearing lances and feathered shields; they wear filets on their heads, and black body paint.

The drawing (below, left) shows the friezelike composition of overlapping figures and the realistic articulation of bodies moving in space. Enigmatic symbols float on the flat surface between the figures.

The unusual bird warrior in the center is erect and dignified, even as he pulls a spear from his face.





CRADLE OF GENIUS

Oak Park, Illinois, is where a young architect named Frank Lloyd Wright came into his own, designing superb suburban houses.

By Charles Lockwood

Oak Park, Illinois, and the adjacent village of River Forest contain what are arguably the most important twentieth-century houses in the United States. Put in inarguable terms, these two small towns, just west of the Chicago city line, have thirty Frank Lloyd Wright buildings, all dating from before the First World War. Most architectural historians agree that the houses would have earned Wright a place in the pantheon of great modern designers even if he had never created another building. As it was, his career lasted an additional fifty brilliant years.

Oak Park serves as a sort of open-air architectural museum of Wright's early years. By exploring the town's lovely tree-shaded streets, architectural enthusiasts can follow Wright's astonishing professional evolution from a struggling young draftsman, around 1890, into an accomplished architect and creator of the world-famous "Prairie

houses" just ten years later. Also, visitors to Oak Park learn about Wright's often forgotten personal life around the turn of the century, when he was a young husband and father.

Frank Lloyd Wright moved to Oak Park shortly after his June 1, 1889, marriage to Catherine Tobin, the tall, redheaded daughter of a prosperous Chicago businessman. Although Wright was only twenty-two years old and a draftsman at Adler and Sullivan's architectural office in Chicago, the newlyweds had just completed a shingled cottage at 428 Forest Avenue, because Louis Sullivan had permitted Wright to borrow the construction costs against his future salary. This modest two-story house, with a living room, dining room, and kitchen on the first floor and two bedrooms on the second floor beneath the steep roof, was the second building that Wright designed and built on his own (photo, left).

Following the birth of Frank Lloyd, Jr., in 1890, and John, in 1892, however, Wright realized that he could not afford to raise a family and repay Adler and Sullivan's loan at the same

*Charles Lockwood is the author of the recently published *Dream Palaces* (Viking) as well as four other books on architecture and social history.*



In 1898, Wright built an impressive studio complex next to his house and furnished it with chairs, bookcases, and light fixtures of his own design.

time. To supplement his income and perhaps to express his unfolding skills, Wright started to design houses at night and on weekends in the second-floor front bedroom of his Oak Park home, in violation of his employment contract with Adler and Sullivan.

These "bootlegged houses," as Wright described them, were architecturally quite ordinary. With few exceptions, Wright simply followed popular styles of the 1890s, including the Queen Anne and the Colonial Revival. As he later recalled in *An Autobiography*: "I couldn't invent the terms of my own overnight. At that time, there was nothing in sight that might be helpful." Between 1891 and 1893, Wright built nine "bootlegged houses" in Chicago and its suburbs, among them four residences in Oak Park at 1019, 1027, and 1031 Chicago Avenue and at 1030 Superior Street.

Late in 1892 or early in 1893, the inevitable finally happened: Louis Sullivan discovered the "bootlegged houses." Wright had boldly accepted a commission several blocks from Sullivan's own Chicago home, or so the story goes, and one day Sullivan walked by the construction site and recognized the hand of his youthful protégé. The two men quarreled. Wright stormed out of Adler and Sullivan's offices—some scholars say that he was fired—and in the fall of 1893 he started his own practice from his Oak Park home.

At this critical professional juncture, when Wright badly needed a large and prestigious commission, William H. Winslow, presi-

dent of a Chicago ornamental-ironwork firm, asked him to design his new home on Auvergne Place in River Forest. Winslow was an artistically sensitive businessman whose hobbies were typography and printing, and he had admired Wright's residential work for Adler and Sullivan. Rather than hiring an established Chicago architect, Winslow decided to take a chance on the twenty-six-year-old Wright. His gamble paid off.

The William H. Winslow residence (1893) was the first unequivocal proof of Wright's talent. Rather than relying entirely on revived historic styles and elaborate applied ornament, as was customary in late-nineteenth-century America, Wright saw a new kind of architectural beauty, one that depended on lean, clean lines, broad surfaces, and muted natural colors.

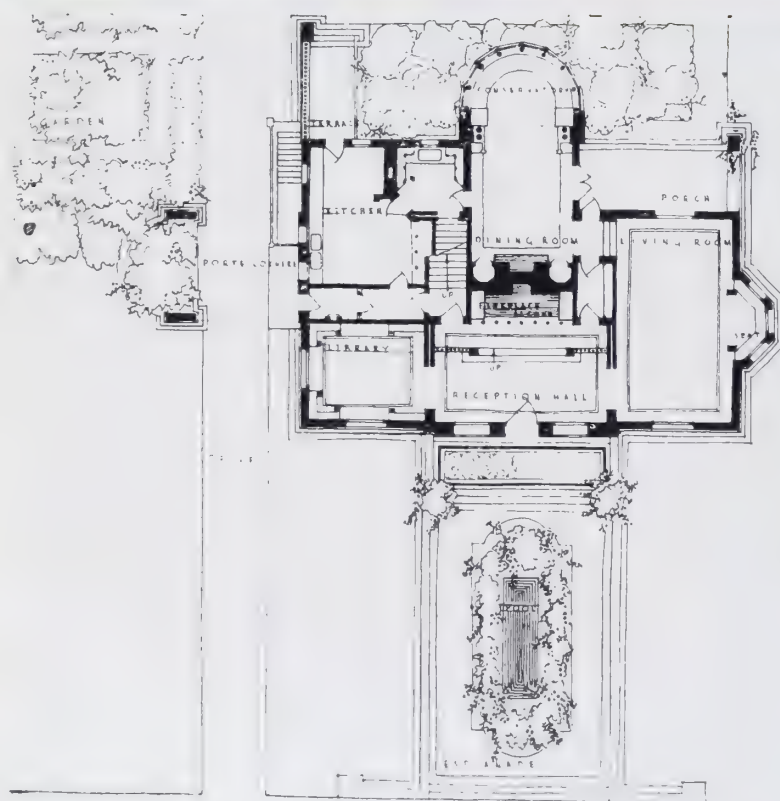
The Winslow residence was located on a large lot near the meandering Desplaines River. Two stories tall, it was faced with handsome dark-orange Roman brick on the first floor and a bronze-colored, vaguely Sullivanesque, leafy terracotta frieze across the second floor. The front door and window openings were in perfect proportion with the symmetrical facade plane. And the Winslow residence complemented the middle western landscape, not just because of the earth-toned facade colors, but also by being emphatically horizontal; its heavy foundation and broad overhanging eaves echoed the flat lines of the land.

After that, other daring businessmen asked Wright to design their own suburban homes during the 1890s. Not all these houses, however, were as successful as the Winslow residence. In the search for his own style, Wright was exploring various architectural themes, including the Dutch Colonial mode on the Frederick Bagley residence (1894) in Hinsdale, an almost Hansel and Gretel look on the Chauncey L. Williams resi-



PHOTOGRAPHS BY DON KALEC





The William H. Winslow residence was the first unequivocal proof of Wright's talent.

dence (1895) in River Forest, and a vaguely Japanese style on the S. A. Foster residence (1900) in Chicago. Then there was the case of Nathan G. Moore, who retained Wright "just because he happened to be a neighbor." Moore wanted "nothing but an English house." Wright tried to talk his client into several other designs, but Moore was set on Olde England. Because Wright could not afford to lose such a large commission, the Moore house (1895) in Oak Park was his first—and last—black-and-white half-timbered Tudor-style building.

Wright was often short of money during the 1890s and the early years of the twentieth century, in part because he and Catherine were raising six children. After sons Frank Lloyd, Jr., and John, their third child, Catherine, was born in 1894, quickly followed by David, in 1895, Frances, in 1898, and Llewellyn, in 1903. The house on Forest Avenue had to be enlarged and redecorated almost continuously. That, too, was expensive.

In addition, the Wrights developed some expensive tastes. They frequently dined at fashionable Chicago restaurants, purchased

season tickets for the symphony, and rode fine horses, which they entered in the annual Chicago Horse Show. When Catherine Wright found time away from the nursery, she gave stylish luncheons, afternoon musicales, and "artistic" dinner parties at their home, which her husband was rapidly filling with costly antique rugs, books, vases, and prints. "My love for beautiful things," Wright later recalled, "kept the butcher, the baker, and the candlestick maker waiting. Sometimes an incredibly long time."

In 1898, Wright constructed an impressive studio complex consisting of a clients' reception room, a two-story drafting room, an octagonal professional library, and a private office, next to his house on the empty portion of the corner lot along Chicago Avenue. While Wright furnished the studio with tables, chairs, bookcases, and light fixtures of his own design, he constantly redecorated one room or another. The walls of the drafting room, for instance, were painted six or seven times in ten years. In 1903, the architect Charles E. White com-



plained in a letter that Wright "is certainly the most impractical man—is way behind in his work, but calmly takes over seven weeks to alter his office, and lets the work wait."

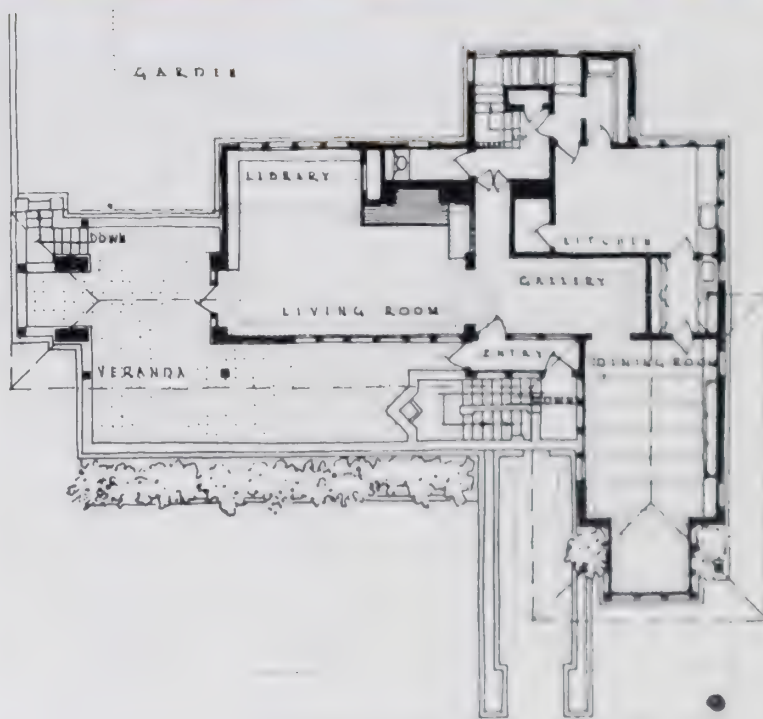
For Wright, however, all these changes at his studio and home were one way to try out new architectural ideas. By painting the studio walls so often, for instance, Wright was testing color theory. When his family rearranged the furniture in their living room almost every Sunday afternoon, Wright was exploring the use of space. And Wright's search for architectural perfection was beginning to pay off. In 1899, *House Beautiful* visited his Oak Park studio and enthusiastically reported: "It is refreshing to come in contact with a genius so fresh, so truthful, and so full of vitality."

In 1901, after a decade of thought and experimentation, Wright finally found his own architectural vision—the "Prairie house." The first manifestation was the plans for a model house, published in the February and July 1901 issues of *Ladies' Home Journal*. Later that year, the drawings became a reality in the Frank

W. Thomas residence (1901) in Oak Park. At last, the architect who complained that turn-of-the-century houses in Chicago "lied about everything" had freed himself from historic styles or another designer's inspiration.

Continuing the themes that he had tentatively explored at the Winslow residence eight years earlier, Wright based his new designs on proportion, space, and handsomely colored and textured building materials. Indeed, the term "Prairie house" came from Wright's insistence that the structure fit into the flat landscape—the house must be considered an extension of the plain, thus affirming the romantic notion of man's essential harmony with nature. More important, he wanted each house to fit human scale and to serve everyday family needs rather than to act as a status symbol for its owners.

The Thomas residence was two stories tall and L-shaped. Its horizontal massing was accented by the ground-hugging foundation, the ribbonlike casement windows, and the broad, sheltering roof with its overhanging eaves. Inside, a



Inside the Frank W. Thomas house, a flowing, almost open floor plan permitted free choice over room usage and circulation.



JOHN WEINSTEIN

LIFE IN A PRAIRIE HOUSE

What is it like to live in a Frank Lloyd Wright Prairie house? Most owners admit that there are problems. Bill and Jan Dring, who own the William G. Fricke residence (1901) in Oak Park, cite the high cost of heating and repairing. A. Radford and Gladys Barton, who have lived in the nearby William E. Martin residence (1902) for forty years, grumble about the tourists who ring their doorbell wanting to come in. John and Betty Tilton, who bought the J. Kibben Ingalls house (1909) in River Forest seven years ago, agree: "We are getting a little burnt-out" by the architectural tours.

But on balance, all these owners concede that the joys of living in a Frank Lloyd Wright house outweigh the annoyances. "You get spoiled," says Betty Tilton. "Everything is so carefully planned. Take our house's placement

on its narrow, 55-foot-wide, 310-foot-deep lot. Wright didn't have any choice but to locate the structure near the lot line on each side, close to neighboring houses. But he did take advantage of the unusually deep, 150-foot setbacks of the block's houses from the street. Rather than line the front of our home up with the others, he built it fifteen feet nearer the curb so that the front porch has a pleasant view of our neighbors' yards and shrubbery, not the houses themselves."

"Also, most Wright houses are a constantly evolving aesthetic experience," adds John Tilton, a partner in Tilton and Lewis Associates, architects in Chicago. Wright often dramatized the experience of moving between rooms by changing ceiling heights, for instance. Tilton, who is six feet seven inches tall, greatly appreciates this, even though his head grazes the ceiling in some rooms. "You can't size up this house at once," he says.

"Instead you are always discovering something new, even after several years, thanks to the continual interplay of spaces, forms, and materials."

Because of their respect for Wright's work, the Tilttons faced a dilemma several years ago. "With two teenage daughters and frequent guests, we needed more space than the original 2,000 square feet," recalls Tilton. "What's more, the house was built for a different family life-style from ours. We wanted an integrated kitchen-family room as a casual place to gather and eat."

For the enlargement of his River Forest home, John Tilton came up with a brilliant solution. As in many Prairie houses, the original floor plan was cruciform, with rooms radiating outward from a central hearth in all directions except toward the back of the house. Here, the typical open and flowing spaces became a maze of small rooms, short hallways, and doors that got

in each other's way.

"We decided to simplify the back of the first floor by turning the kitchen, pantry, and storage room into one big kitchen," declares Tilton. "Then we built the family room behind that, to form a continuous, 38-foot-long space. On the second floor, we extended the house by several feet, just enough to transform a long, narrow maid's room into an ample-sized guest room."

Last November, fourteen months after the start of construction, the Tilttons completed their remodeling, just in time for Thanksgiving. Except for the absence of nicks in the new oak baseboards and the plaster walls, the kitchen and family room look as if they have always been a part of the house. And the duplication of Wright's original architectural details is only one reason for this harmony between the old and the new. The new rooms also seem a logical extension of the original house, a completion of Wright's form.



Wright even used the Prairie style for the stunning Unity Temple (1904), the first major American building in poured concrete.

flowing, almost open floor plan permitted the Thomases a kind of choice over room usage, circulation, and furniture arrangement that was out of the question in traditional houses with their hallways and boxlike rooms. And at the heart of the L-shaped composition was a large, rock fireplace—the hearth, Wright’s symbol for family life.

The impact of the Frank W. Thomas house was immediate and far-reaching. Critics hailed the Prairie house as a genuinely American style and a worthy alternative to anything that had come out of Europe. It was informal, asymmetrical, dynamic. And for once, the public generally agreed with the taste makers. In the following decade, Wright designed dozens of prairie-inspired buildings along the East Coast and throughout

the Middle West, refining his concept as he went along. Three of the most notable examples can be seen in Oak Park: the Arthur Heurtley residence (1902), the Edwin H. Cheney house (1903), and the Mrs. Thomas H. Gale dwelling (1904).

One of the most important attributes of the Prairie house was its infinite adaptability. Wright’s basic ideas about harmony, openness, and utility were sufficiently broad to permit immense variation. The structures could be cottages or mansions, built of wood and stucco or brick and stone, located on a flat lawn in Oak Park or situated on a hillside in a forest. Wright even used the Prairie style for his own church in Oak Park, the stunning Unity Temple (1904), which was the first major American building in

poured concrete.

Wright’s prolific years in Oak Park ended abruptly in 1909. The Prairie house had carried his reputation beyond the Middle West to the rest of America, even to Europe and Japan. And after planning upper-middle-class houses for twenty years, Wright wanted to tackle more demanding buildings and to explore more daring styles.

Wright, moreover, had tired of his wife, Catherine, and his life as the suburban family man. In 1911 he moved to Taliesin in Spring Green, Wisconsin, with Mamah Borthwick Cheney, the wife of a former Oak Park client. Wright never lived with Catherine or returned to live in Oak Park again. It was as if he were concluding a chapter of his long, amazing career with as much finality as he could muster.



Jean Schlumberger

'CELLINI, FABERGÉ AND ME'

Jean Schlumberger, known for his jewelry, has designed extraordinary, rarely seen sculptures. The artist deserves reappraisal.

By Thomas Hoving

Although he is clearly one of the most gifted artists of this century, Jean Schlumberger is an anomaly. His significance has been overlooked, and, at the age of seventy-four, he is all but forgotten. For thirty years, until the mid 1970s, Schlumberger's fabulously expensive works were coveted by some of the world's most discerning collectors. Today his name is recognized mainly for the line of expensive jewelry that carries it. His sculptures, or "objects in the round," as he calls them, which are the true measure of his artistry, are hardly known outside of a small, élite circle. Nor does he make them anymore: in these inflationary times even the very rich can not afford his decorative objects fashioned of platinum, gold, diamonds,





LEE BOLTIN

"My dream was a trophy of gallantry. Johnny made me a pin after an escutcheon I'd seen in Nancy. It has all the symbols of gallantry and war and protecting the beautiful women of the world."



emeralds, and the earth's other precious and semiprecious stones.

Schlumberger has had only one significant public exhibition of his jewels, a well-attended show back in 1961 at the Wildenstein Gallery in New York. No museum has ever purchased one of his sculptures, and those few persons who own them are understandably reticent about publicity. The works reside discreetly in well-guarded houses, or out of view altogether in bank vaults. This saddens him.

I had been warned not to be late. Hurrying through the gardens of the Palais Royal, then through a dark passageway at the end of the arcades, past Paris's oldest restaurant, the Grand Vefour, I entered the narrow rue des Petits Champs and reached Schlumberger's small house on the dot of 10:30. The artist himself answered the door of the fourth-floor apartment. He is a small, spare, white-haired man whose features have been sharpened by age to emphasize the long, ridged Gallic nose and the sad expression of his eyes. Although reticent by nature and especially shy of publicity, he greeted me with cordiality and ushered me into the bedroom of his modest apartment. My chair faced his plain double bed, over which hung a remarkable portrait done of him as a young man in 1939 by Leonor Fini. In it he resembles a Renaissance prince, and he holds between long, slender fingers a piece of his own coral-and-gold jewelry. Schlumberger is a frail man, but his energy is still abundant, especially when he talks about his work. "In jewelry, there have been three—Cellini, Fabergé, and me," he says. Perhaps this self-assessment is immodest, but it is not a vain boast. For the few people who have had the chance to see his sculptured objects, "Johnny," as he is known to friends, is indeed the peer of those artists.

Certainly he demands as much of himself. A clock begun by Schlumberger in 1960 and finished almost two years later makes the case, for it demonstrates all his firmly resolved aesthetic principles. The clock stands a little less than a foot tall and is made of gold inlaid with lapis lazuli. The artist says he got the idea for it from the headdresses he saw worn by the women of Guadeloupe. He wanted it

Top left: The Trophy, Diana Vreeland's brooch. Bottom: Left, Carnation pin made in 1951 of an antique porcelain flower with amethysts and diamonds; right, rare gold Fish cigarette lighter. Preceding pages: Bird and Palm Tree, objects in gold and enamel, and portrait of the young Schlumberger by Fini.

to be flowing, like a scarf or turban, with the same soft and light feeling. As an object, the piece had to seem pliable at the same time that it "had to be solid, to stand up, to work." The clock needed seventeen feet of lapis lazuli, and each carefully chosen piece had to be cut, shaped, polished, and set. In order for the gold strands to be fit together, the arcs, each of which was engraved and stippled by hand, had to be fashioned to tolerances normally associated with delicate machinery. Appearance aside, the work is far from delicate. In hand it is hefty and solid, and its balance seems perfect. It is an exquisite object: a thing of beauty by itself, an object of its machine-dominated age—and a clock.

It was never intended that Jean Schlumberger be a goldsmith. He was born in 1907 in Mulhouse, Alsace—then occupied by Germany—into a family of prosperous textile makers. During his youth he sketched constantly, though his mother tried to discourage his bent, and he was never allowed to receive training. But lack of an art education could not hold him back. From the beginning, his drawings were meticulous and carried a strong feeling for the organic.

In his early twenties, restless and eager to follow his creative drive, Schlumberger broke from his stolid family. He went first to Berlin for a short attempt at banking, but soon afterward left for Paris, where he was drawn to the world of art, society, and the chic. There he began to experiment with jewelry. Because he had no money for materials, he searched the flea market for the china flowers that had been used to decorate chandeliers of the late eighteenth and nineteenth centuries. He then mounted them in gold with semiprecious stones and gave them to friends.

Elsa Schiaparelli, the brilliant and temperamental couturière, saw some of these early pieces and summoned Schlumberger to her studio. "She hired me at once to make costume jewelry and buttons," he recalls. "She was so difficult—always demanding—but so very stimulating. I don't know if anything of that period has survived. My portrait by Fini shows some of those early pieces. Maybe that's all there is."

With the backing of Schiaparelli, Schlumberger's buttons and flower jewelry became the rage of Paris, and he began to branch out. One object was a gilded cigarette lighter made of articulated gold pieces in the shape of a fish. It became a must for every fashionable woman's purse. Today it has become a classic.

The "real jewelry" began in the late 1930s. "Certain wealthy American la-

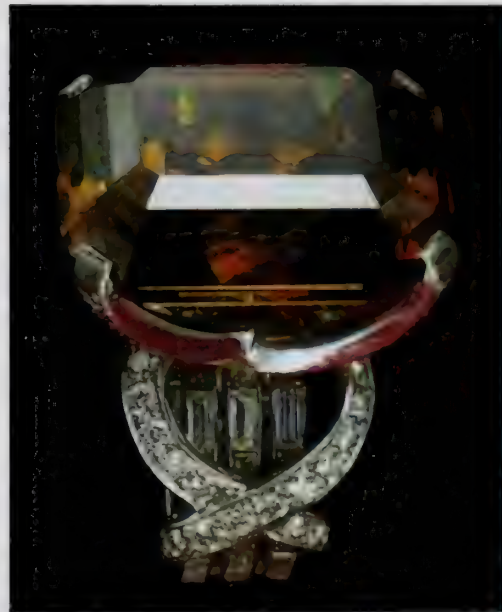


Pictured above: Clockwise from left, Leaves and Buds bracelet of diamonds, Maple Leaf pin with diamonds, Fish pin with sapphires, olivines, and rubies. Bottom: Platinum ring with diamonds.

dies asked me to design precious jewels," he recalls, "and the word of my existence slowly began to travel about." With these few early commissions, Schlumberger began to devise jewels that were beautiful by themselves, in addition to their being embellishments to a woman's appearance. He also wanted to take the idea a step further and design sculptural jeweled objects that would stand on their own as works of art.

Just as Schlumberger's career was beginning, France was invaded by the Germans. He joined the army and, after the nation's capitulation to the Germans, escaped to America. In December 1940, the designer was walking down Fifth Avenue in Manhattan when by chance he met an old friend from France, Nicolas Bongard, another jewelry designer who had also fled the Nazis. It was a chance encounter that led to a business association that continues happily to this day. The two agreed on the spot to go into the jewelry business: Schlumberger would be designer, and Bongard, master of works. The first shop was a small space on Fifth Avenue, and soon everyone who was anyone in the world of fashion was at their door.

One of Schlumberger's first major pieces was a four-inch suit of armor called the Trophy, made of diamonds, rubies, amethysts, enamel, platinum, and gold. He created it in 1941, when he was thirty-four, for his friend and lifelong supporter Diana Vreeland, who during her years as editor of *Vogue* was to become the world's leading arbiter of fashion. "I came to



"My goal was—and is—happiness; to create these splendid baubles, I become almost a psychoanalyst. You see, I must know the physical environment in which my jewel will live."



Johnny with a dream," Diana Vreeland wrote in *Bijoux de Jean Schlumberger*. "In Alsace, near where he was born, is the beautiful town of Nancy. . . . My dream was a trophy of gallantry. Johnny made me a pin after the escutcheon of gallantry I'd seen so many times in Nancy. I love that pin. I stand it up on its prongs beside my bed. I've always had it with me because it means so much to me. It has all the symbols of gallantry and war and protecting the beautiful women of the world."

After less than a year in New York, both Schlumberger and Bongard felt called upon to join the forces of the Free French. Schlumberger spent a total of seven years in uniform. During those years he managed to do only a few designs of carpets and embroideries, some of which he still has. But after the Allied victory, there was nothing to quell his energy or hinder the diversity of his vision and the unique rapport between the artist and his patrons. "My goal was—and is—happiness," Schlumberger says. "To create these splendid baubles, I become almost a psychoanalyst. When a new client comes in I must determine her taste, her way of life, her likes and dislikes, her superstitions, her physical characteristics, and the sense she has of her appearance. You see, I must know the physical environment in which my jewel will live."

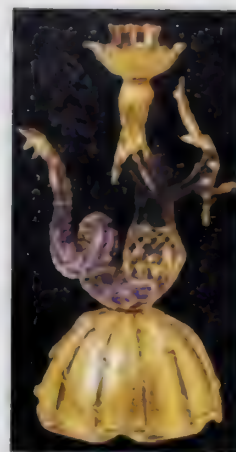
Schlumberger tends to be reluctant about discussing how he develops a design for a client. He characterizes himself self-deprecatingly as "only a pencil. My drawing is paramount. I do not make jewelry. My superb craftsmen did that." But later he adds, "My drawing is the surrogate of the desire of a woman. I always make three drawings of a piece of jewelry. One I like. One I am sure the client will like. And one I think she will not like. Always, she chooses what I like." And, "My best pieces are the expensive ones. I've tried the other but I failed. I simply cannot do a piece for four or five hundred dollars."

Throughout the late 1940s and 1950s Schlumberger's well-known repertory of jewelry was formed. He created the famous angels, birds, flowers, starfish, and sea horses, and he dared to flout one of the most ingrained design rules of the industry: he combined semiprecious stones with precious ones. He also reintroduced enamel into modern jewelry.

Despite his artistic growth and his patronage by the very rich, those were difficult times. "There was never much money. I was always in search of it," he recalls. But in the fall of 1955 that changed. He was asked to join Tiffany & Co., the prestigious Fifth Ave-



Above (and on cover): Dancing Girl sapphire flower in a clay pot. Right, top to bottom: Mermaid candleholder, Sea Bird pin, and Pekingese dog cigarette lighter. Preceding page: Covered bowl of gold, with blue enamel and black lacquer.



"We fell in love with a certain sapphire. It was called the Dancing Girl of India, a Kashmir (that's the best, you know), fully 100 carats. We bought it, but what to do with it?"

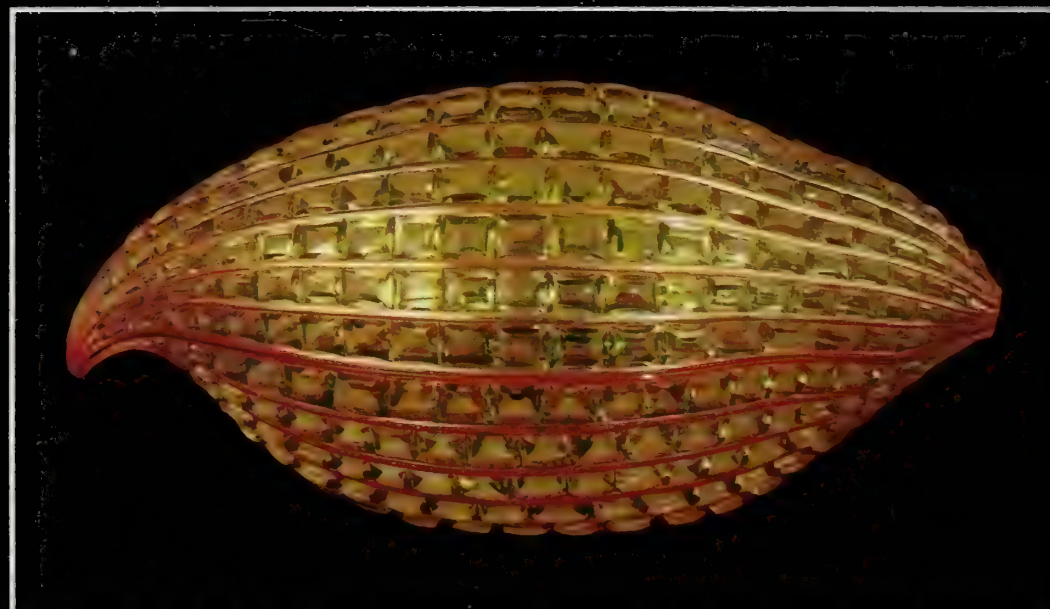
nue jewelry house. The store's chief executive, Walter Hoving, wanted him so badly that he offered Schlumberger a special department, to be followed a few months later with the title vice-president. "Eventually we had to join," Bongard recalls. "We were offered the world. We could keep our name, total design freedom, and utter control. We would have salaries plus a handsome percentage, and, most astonishing, we could keep our own business in France."

The relationship with Tiffany has been fruitful and mutually beneficial. For twenty-five years Schlumberger's creations, made both for stock and for special clients, have been one of the hallmarks of the jewelry store.

After he began the Tiffany association, Schlumberger came into his prime as a designer. And the connec-



"I want to capture the irregularity of the universe. I observe nature and find verve. I love knots, mushrooms, and pomegranates. That is the genesis of my boxes."



tion with the store allowed the designer and his partner to achieve a goal they had never thought possible: they had access to enough capital to purchase extraordinary stones. For example, recalls Bongard, "We fell in love with a certain sapphire. It was called the Dancing Girl of India, a Kashmir (that's the best, you know), fully 100 carats. We bought it from a collector." Schlumberger picks up the story. "One of my most loyal patrons adored Dancing Girl, but what to do with it? To mount the gem in a necklace we thought would be outright vulgarity. Flaunt such a stone? Never! I had always conceived of the stone as a fabulous flower. My patron adored gardening. On impulse I asked her to send me a common clay pot from her greenhouse in England. And that is where this sapphire is growing." Pulling a photograph from his file, he illustrated: "See here, the basket around the pot is 22-karat gold. The leaves of the flower are different golds, for varying hues. Those are emeralds on the leaves. The gold of the flower is 18, 20,

Boxes. Top left: Gold with cabochon ruby. Top right: Left, Melon with peridots and turquoises; right, Dahlia, with yellow and blue sapphires. Bottom left: Top, Wings, gold and diamonds; center, 1950 drawing for Wings; bottom at left, The Turban, and, right, Foulard, both of gold. Bottom right: Cucumber of gold studded with peridots.

and 22 karats, for diversity. There are even a number of diamonds on the back to make the flower richer." Back in New York, Bongard assessed the flower: "It is craziness and perfection at the same time."

With the sapphire flower in its clay-and-gold pot, Schlumberger embarked upon his series of jeweled boxes and objects, most of which were made between 1957 and 1976 for his most special clients. Although they number only two dozen, it is those objects which give him a place in the pantheon of the great jewelers of history. Some were made to order, such as a cigarette lighter after a client's beloved Pe-



LEE ROLIN

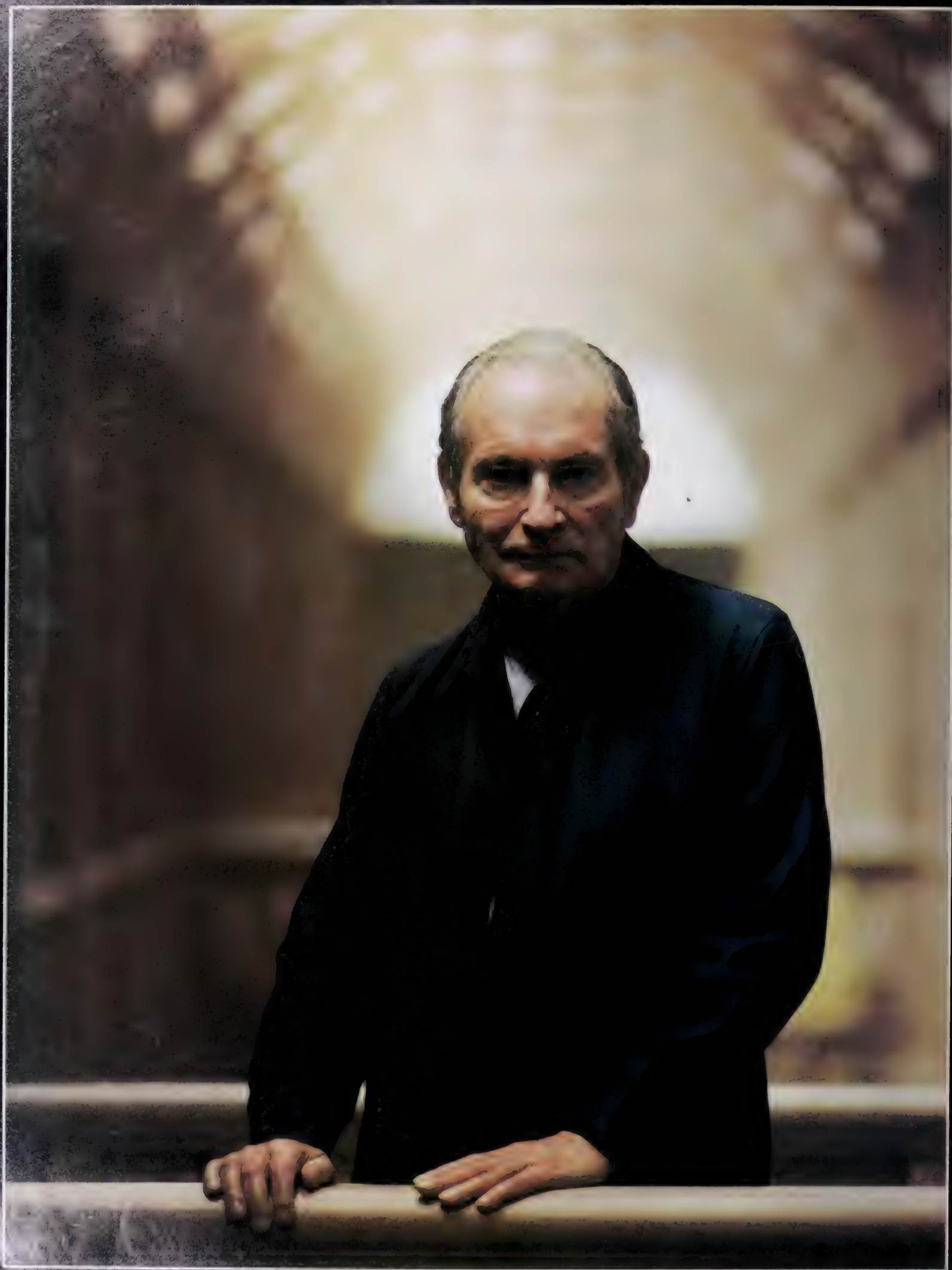
Those few persons who own his works are understandably reticent about publicity. The pieces reside discreetly in well-guarded houses, or out of view altogether in bank vaults.

kingese dog. Others, made in limited editions, such as the boxes—in such shapes as a cucumber, green, of course, with peridots, or a melon, whimsically studded with turquoises—are unique, while still others were made in editions of eleven, numbered zero through ten.

Schlumberger described the design process: "I try to make everything look as if it were growing, uneven, at random, organic, in motion. I want to capture the irregularity of the universe. I observe nature and find verve. I love knots, mushrooms, and pomegranates. That is the genesis of my boxes."

While Schlumberger cherishes his boxes, it is with his other one-of-a-kind free-standing objects, or sculptures—such as the clock described earlier, the gold-and-green enamel palm tree, the pert gold-and-black lacquer

Left: Closeup of centerpiece of Spher and Columns, a triptych in gold and blue enamel. Top: Clock inspired by a turban, in gold and lapis.



JERANGIR GAZDARWOODFIN CAMP

mermaids that are candleholders, or a pair of bejeweled cranes—that he believes he comes closest to his “unachievable” aim of creating universal beauty with precious material.

To produce each one of these masterworks demands from eight months to three years. The prices? Schlumberger would not say, and Bongard allows only: “Now, no one would be able to afford them. The price is equivalent to a piece of a railroad.” One person at Tiffany’s estimates, “Somewhere between two hundred thousand and a half million.”

On the surface Schlumberger seems sometimes to have drifted into artistic excess induced by the preciousness of the material he uses. At first sight, this seems to be true of an 18-karat covered gold bowl lacquered black with blue enamel and weighing an astonishing seven kilos (15.4 pounds). But the seeming hubris of such a creation is mitigated by its wonderfully intricate decorative motifs (reminiscent of ancient Chinese forms) and a series of carefully placed enameled bosses in a Maxfield Parrish kind of blue.

Golden globes covered with blue enamel and embellished with gold spikes or antennae are a theme Schlumberger dotes on. In his view, the most beautiful piece of sculpture he has made is a three-part table decoration in gold and blue transparent enamel, formed of two columns and a sphere. The sphere and columns are 31.5 cm. and 43.5 cm. in height respectively. “They are almost liturgical pieces,” Bongard says. “One can imagine them resting in some cathedral treasury. They—and all his objects—are museum pieces. They must be handed down to posterity.”

Today, drawings no longer flow from the “pencil” of Jean Schlumberger. Nor do the unique goldsmith’s objects emerge from his Paris workshop. That studio was closed about four years ago. After 1976, it became impossible for him to find collectors “courageous enough,” as he says, to face the prices and the wait for delivery of two years or more.

“Now my creative energies are channeled into world travel, trying to arrange somehow that my hidden objects eventually find their home in a distinguished museum, and a passion for life itself. My aim has always been to make people happy,” he said as our interview drew to a close. “And perhaps to elevate to a higher plane an art which has unfortunately been deformed by mere financial motives, and which ought to be called something more than ‘charming, elegant, ravishing, and chic.’”

Left: The artist today.

AT THE TIFFANY WORKSHOP

Last fall, at a small showing at Tiffany’s of Schlumberger jewelry and a few sculptures, Angelo Poliseño, for nine years the designer’s chief jeweler, was teasingly asked, “Where’s your work?” Poliseño had, in fact, four pieces displayed in the show, but he has never made an “object.” By the time Tiffany’s hired him, those great days were past.



“Poliseño could handle those objects as well as the veterans,” says Stephen Collins, manager of the boutique and a longtime Schlumberger associate. “He has a great mind, he never says, ‘This can’t be done,’ and he can interpret.” The Brooklyn-born Poliseño, forty-seven, and his five assistants do their interpreting from original drawings that may be thirty-five years old in order to replenish stock items. They work in their crowded, sunlit room on the seventh floor of Tiffany’s with a rare pride and dedication. “Each piece is something to explore,” says Camille Hostin, a young Haitian-born assistant to Poliseño. “The first time that I completed a piece, my wife and I sat for hours talking about how wonderful it felt to finish this thing.”

The jewelers in the cluttered room drill, hammer, solder, and stipple precious metals, using an array of tools ranging from tiny dental-style drills to hand-fashioned, oddly shaped implements that were made for the job of the moment. They work on several projects simultaneously, returning to one piece while another is sent out for polishing or stone setting, the only jobs not done at the studio.

At the moment, Olimpia Micchia, twenty-eight, is making a “bee ring,” her third, using a photograph of a completed ring as well as a plaster cast against which she repeatedly checks her work with the aid of calipers. Hostin is making alterations on a \$21,000 stock piece, the famous fringed necklace of gold and diamonds. At the client’s request, he is scattering a few sapphires among the diamonds. Poliseño himself has a deadline this month for a \$100,000 bracelet of platinum and diamonds pavé with gold stitching, at the same time that he is repairing one of the few extant gold fish-shaped cigarette lighters.

Poliseño has met Schlumberger several times. “He’s very quiet and kinda slow,” he says, adding that the designer has said little to him. “But if he says nothing, at least I know he’s not unhappy with me.” He speaks fondly of him and enjoys retelling a story that is well-known around Tiffany’s: Schlumberger once got an automatic watch, the kind that self-winds through the wrist’s motion, but complained constantly that it never worked properly. Finally it was Bongard who joked that the watch would not start because Schlumberger never moved.

Although Poliseño enjoys his status in the jewelry world, he constantly hopes that the days of the rich patrons with their lavish commissions will return: “The trend is coming back. The jewelry business has picked up; maybe people will want great objects again.” —JOYCE A. PENDOLA

Angelo Poliseño makes a Maple Leaf pin. Above left: Drawing of four rings with unfinished version of “A.”



LORD HESKETH'S WONDERFUL MACHINE

Alexander Hesketh has set out to restore the reputation of British engineering by producing the best motorcycle in the world.

By Alain de Cadenet

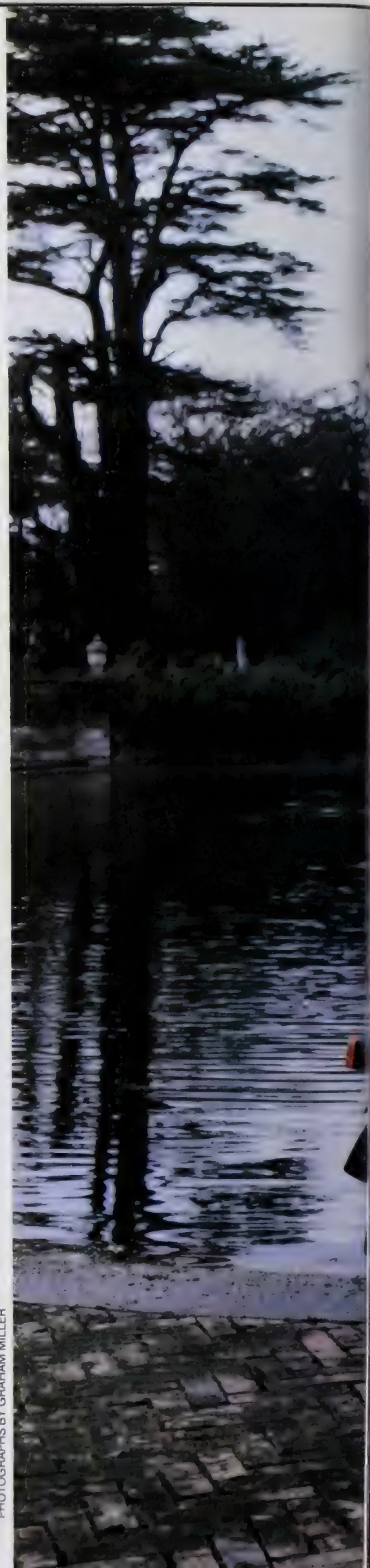


Britain should give thanks for the existence of Alexander Hesketh. The third Baron Hesketh is exemplifying a distinctive feature of the British character: the habit of pursuing extraordinary causes with extraordinary passion and singlemindedness. What this larger-than-life man wants to do—and he is backing his wish with a \$1 million investment of his own money—is restore the reputation of British engineering and craftsmanship throughout the world, thus reversing a trend of steady decline since the Second World War. What is more, he has chosen an extremely difficult area in which to do all this—manufacturing motorcycles, of all things. Nor is he pursuing an idealistic dream; the first forty-three Hesketh 1,000 cc motorcycles came off the assembly line last month.

Alain de Cadenet has been a racing driver for sixteen years and riding motorcycles since he was seven.

Since Hesketh does not particularly need to make money—his family are large landowners—one might ask, “Why does he try such ventures?” The simple answer is “Because he has to.” Unlike most peers of England, who have neither the time nor the inclination to indulge in the kind of dramatic and adventurous business activities that established their position in the past, Lord Hesketh has both the time and the temper. A large, jovial man of thirty, he loves tradition but shows a fine disdain for conventional wisdom. If his fellow peers want to keep their country manors by opening them to the public, well, let them indulge in press previews and lawn teas and televised gimmickry. Hesketh goes his own way. He runs his family’s Easton Neston in Northamptonshire as a practical estate, managed on old-fashioned lines that treat nature, the land, and the occupants with respect. Conversely, while other aristocrats may

PHOTOGRAPHS BY GRAHAM MILLER





He knew that given sufficient money, dedication, and passion, the determined individual can still take on the world and win.



insist upon constant formality as a sign of respect, the third Baron Hesketh believes in meritocracy. He has been known to invite for lunch a mixed lot of art experts, bluebloods, auto mechanics, and jockeys. They might find each other's expertise bewildering, but to their host the important thing is to do well the job at hand, and that entails listening to the best advice available. "It's usually a little chaotic at table," says a friend, "but it's constructive chaos; something always seems to get done after those conversations."

By itself, of course, an insistent streak of rugged individualism is not sufficient to ensure entrepreneurial success. Hesketh adds to it a solid record of accomplishment. During the 1970s he organized the design and manufacture of the Hesketh all-British Formula One racing car. Competing on the Grand Prix circuits of the world, it won the Dutch Grand Prix in 1975 against the might of Ferrari and other international teams. Lord Hesketh accepted the triumph as proof of his philosophy. He did not continue the car venture. Why should he? He now knew that given sufficient money, dedication, and passion, the determined individual can still take on the world and win.

There were other fields to conquer, too. Four years ago, Alexander Hesketh began investigating the possibility of creating an all-new, all-British



motorcycle. On first glance, it seemed a very unpromising field. During the 1960s and 1970s, the once supreme British motorcycle industry was devastated by the successive assaults of, first, Japanese and, later, German and Italian manufacturers. One by one, the great British makers failed. Norton, BSA, Velocette, Triumph, Matchless, Royal Enfield—the names resound with history. And the sad fact appeared to be that the traditional virtues of solid, reliable engineering could no longer challenge the sophisticated mechanical wizardry of overseas competitors. When even the British police forces were compelled to buy German BMWs, the nadir was reached for England's motorcycles.

Hesketh refused to repine. He was certain that Britain was still capable of producing a classic motorcycle. After all, the most marvelously engineered two bikes ever made—the ones that discerning collectors seek above all others—were British. One is Brough, a make that was marketed from the 1920s to World War II as "the Rolls-Royce of motorcycles." The other is HRD/Vincent, the magnificent machines designed and built during the late 1940s by Paul Vincent. He made them with such care that he eventually discovered he was selling them for less than they actually cost; he had not thought to charge for his own time.

Both these classic machines en-

Above: Views of the Hesketh at rest. At left: The 1,000 cc V-twin engine. At right: The Hesketh family coat of arms on the gas tank.

joyed a similar specification: a 1,000 cc V-twin engine that was built into a light but rigid steel frame. They were both sporting machines par excellence, developing 45 brake horsepower and capable of cruising at a steady 80 to 90 miles per hour all day. Their top speed was well over 100 miles per hour, though given the rather inadequate braking of their period, they required expert handling at high speed. They were demanding but beautifully balanced, comfortable, and reliable.

Hesketh wanted to create a worthy descendant of these two great forebears—an even better motorcycle. As for buyers, they would turn up naturally, he felt, drawn by the magnet of sheer quality. For four years, he pursued his dream, working closely with designers and engineers, discussing endlessly the specifications and technical details. Finally, in 1979, the prototype machine was built and tested. Then the key question was whether to go ahead with full-scale production. That decision, in turn, involved the raising of 1.4 million pounds (about \$3 million) on the London money market, a task that might have daunted the most courageous of men. Who would bet that the British motorcycle indus-



try could come back from the grave and recapture its former glory?

"Hesketh is an absolutely convincing entrepreneur," says Duncan Fitzwilliams, chairman of Venture Link Ltd., and the organizer of the fund-raising project. "He would not take no for an answer." With about \$4 million in hand, he found a vacant factory in Daventry, in the heart of the Midlands near Coventry, the traditional center of the British motorcycle industry. He equipped it with the latest machine tools, recruited a highly skilled work force of forty-seven people, and hired suitable subcontractors. Then, as the machine moved toward mass production, he set up a research group and started a worldwide network of dealers. "I would not accept any compromise," says Hesketh. "I feel this motorcycle is the culmination of all my experience with racing machines and competition."

However grandiose Hesketh's approach may seem in retrospect, it was based on a hardheaded appraisal of the affluent end of the motorcycle market. From previous attempts to crack that market, Hesketh had learned that the biggest problem was becoming too focused. Other ventures had ended up as small, dedicated teams building a very limited number of machines for a highly specialized group of customers. "I aimed to do what Brough and Vincent did," he explains. "They proved

that there was a substantial market for the finest road cycles in the world." His specific goal: producing 2,000 motorcycles a year, each selling in the United Kingdom for about \$10,000.

It is a pleasure to report that the Hesketh is a magnificent machine. Here are some notes I made after testing it: Considerable thought has been put into every detail, from the position of the handlebars to the angle of the footrests. Instrument layout is particularly well designed, and the throttle closes smoothly, with a reassuring snap; it can be counted on not to jam open on road or track.

Apart from a great sense of what is going on around you, the most important part of riding a motorcycle is balance. This bike has the wonderful quality of being so well thought out that the center of gravity is where it should be—the minimum change in the rider's distribution of weight produces a change in direction of the bike.

Although the Hesketh weighs 500 pounds (as opposed to over 600 pounds for the more expensive Japanese models), it is nicely responsive. It has tremendous torque, which moved it smartly to the British speed limit of seventy miles per hour before I changed into fifth gear. There is an abundance of power at both ends of the rev band.

The throttle action is light but firm, and it is a treat to feel the

suspension working properly while I was stopping.

After some early transmission problems, a nifty piece of redesign resulted in a better gearbox than any of the Hesketh's competitors have. Indeed, the transmission is so positive now that it is a simple matter to shift into neutral at traffic lights, a maneuver that is difficult to do on most other motorcycles.

The first motorcycles are coming off the production line, and orders now pouring into the Daventry works seem to vindicate Alexander Hesketh's contention that there will always be a demand for the best in its class. The Hesketh is elegant and powerful, combining the British tradition of quality engineering with a sleek, somewhat Italianate design. No detail was too small for its owner's attention. As a result, Lord Hesketh proudly displays his coat of arms on the gasoline tank, while one of the engine casings carries a final seal of approval—Alexander Hesketh's own signature. Whether the venture will succeed in the long run is still moot, though most analysts of the motorcycle industry are optimistic. Enthusiasts are already elated by the machine. And other Britons should be grateful to Alexander Hesketh, too, for reminding us that an all-consuming passion is by no means something to fear. Why, it is as English as steak-and-kidney pie.

TSUBA OVER TH

Experts see in Japanese sword guards great beauty and the samurai's quality of "quiet strength."

By Marcia Lawther

Japanese tsuba, or sword guards, in all their varied splendor reveal every aspect of Japanese life and history—artistic, technological, religious, and military. And their beauty of design, superior craftsmanship, and relative availability have made them of increasing interest to collectors.

The tsuba is a separate and removable piece of sword construction, unlike the early Chinese and European sword guard, which



generally is a permanent, fixed part of the weapon. The guard was, of course, subordinate to the blade in terms of military use, but because it hung at the center of the body and was clearly visible, the tsuba became a major element in the dignity of the warrior's appearance. An extraordinary combina-

tion of practicality (as a piece of military equipment, the sword guard had to protect the hand and help balance the weapon) and beauty, tsuba were produced by a large number of highly skilled metalworkers and schools that endured for centuries. Today, these sword guards are prized as miniature sculptures.

The changes in style of Japanese swords and tsuba parallel changes in the country's social and political structure as well as in the concomitant forms of combat that prevailed throughout Japan's history. In the Heian period (794–1185), during the tenth and eleventh centuries, warfare was carried on by cavalry. The samurai, the hereditary warrior class, evolved at this time, and tsuba are often said to have the quality of "quiet strength" ascribed to these men.

The earliest sword guards, dating from before the Nara period (710–794), were oval pieces called *hoju*, made of unrefined copper. Over the ensuing centuries, techniques of tsuba making became increasingly sophisticated, with a variety of metals and alloys being used. With the onset of the Muromachi period (1334–1573), decorated iron and soft-metal (*kinko*) tsuba were copiously produced.

The latter might be of bronze, brass (*shinchu*), or pure copper (*akagane*); or they could consist of a copper alloy plus a small amount of gold (*shakudo*) that when properly treated produced a deep blue-black color, or of an alloy composed mainly of copper and silver (*shibuichi*) that produced a range of colors,

ranging from silver gray to gray brown.

Various techniques of decorative application were employed on both iron and soft-metal tsuba. Hammering or gouging (*tsushime*) were used to make a rough or textured surface; chiseling and chasing techniques created sunken or



raised reliefs; and piercing (*sukashi*) on part or all of the surface was used to fashion positive and negative silhouette patterns. A method called *nanako*, which involved punching dots into the ground of the guard, produced a texture resembling fish roe that was used principally as a background. As soft-metal techniques improved, the surfaces were inlaid with intricate pictorial carvings that used various metals and cloth (*nunome zogan*).

The currents of Japanese history brought many changes in tsuba making over the centuries. In the late thirteenth century, two invasions of Japan by the Mongols under Kublai Khan caused an alteration in military armor, because warfare began to rely on foot soldiers led by mounted generals, and combat became closer and quicker. By the beginning of the Muromachi period (1334–1573),

the open-work or pierced tsuba appeared. At first, open-work tsuba were used primarily by soldiers of lower rank, but as warriors of higher status began to employ the pierced guard, schools evolved that produced examples of exceptionally fine craftsmanship and design. These schools passed down techniques and styles for generations. Tsuba of the Shoami school utilized open work to create strong and dramatic designs of iron. Tsuba of the Owari school used several kinds of iron to produce different



Marcia Lawther is a freelance writer with a special interest in art and antiques.

CENTURIES

textures or patterns. Masayuki Sasano writes in his book *Early Japanese Sword Guards* (Japan Publications, 1972) that the early Owari guards are "the pinnacle of the art from the standpoint of aesthetic appreciation."

By the late fourteenth century, Buddhist philosophy had begun to permeate all levels of Japanese life and art, and the makers of tsuba also tried to realize its ideals. According to Dr. Walter Compton, a scholar of Japanese sword blades and fittings, "The influence of Buddhism—the iconogra-

phy, legends, and symbols—is very evident in metalwork, particularly with the warrior, who lived with imminent death."

In the fifteenth century, the Gotō school, the most important developer of soft-metal tsuba, was founded by Masaoku (later known as Gotō Yūjō). The *nanako* technique reached its zenith under the Gotō school, and the designs of its master craftsmen influenced all other tsuba makers and were widely copied into the twentieth century.

With the establishment of the Tokugawa shōgunate in 1603 (late Momoyama period, 1573–1614), an era of extreme civil strife known as the "warring-states period" ended. Confucianism began to influence Japanese life, and it became the official philosophy after the final unification of Japan. "As combat became more ritualistic," says Dr. Compton, "beauty became a matter of considerable concern, and artisans had more time to make things around them more beautiful."

At this time, the school of Higo, patronized by the feudal lord of Higo province, produced some of the greatest artists in inlay and open-work iron. Open-work iron tsuba were also made by craftsmen of the Umetada school, the most celebrated of which was Myōju, who applied inlay as well as pierced work. One of the most renowned Momoyama craftsmen, Kaneiye, created the first signed, pictorial iron tsuba—pastoral scenes inlaid with gold and silver.

During the late Momoyama and Edo (1615–1867) periods, open work became freer, and the solid part's



were more fully treated in relief. Carving was developed, becoming quite sculptural in effect, and cloisonné, which had been introduced from China by the seventeenth century, was used for the first time.

From the mid sixteenth century until almost the close of the eighteenth century, the design of tsuba reached its highest artistic development. Freed from the requirements of practical warfare, artisans created work of intricate and delicate beauty. At this time, color, as derived from the use of alloyed metals, became an important aesthetic element. The art of brass inlay into iron was perfected by Koike Yoshiro Naomasa, whose flat surfaces are more like painting than inlay. The *kinko* Yokoya school, founded by a student of the Gotō school, became famous for engraved pictures that emulated the brush strokes of contemporary painting; and Kitagawa Soten, founder of the Hikonebori school, made detailed iron tsuba that were inspired by battle-scene paintings. Also during this period, Yasuchika (of the Nara school), one of tsuba making's greatest artists, worked in both soft metal and iron; and the inlay schools produced brilliant

carvers such as Nagatsune and Konkwan, two of the best tsuba craftsmen.

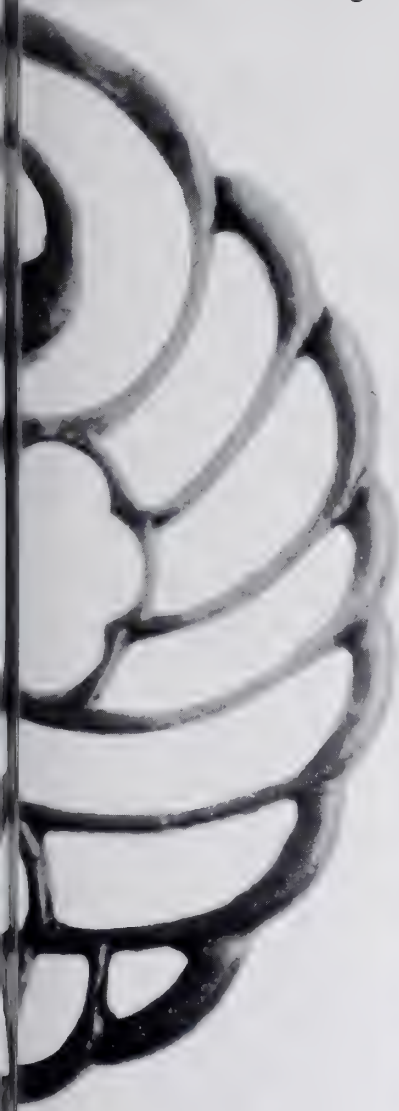
The period from the late eighteenth century to the late 1800s is generally regarded as an age of decadence for tsuba. Designs grew elaborate but lacked depth and force. When Japan was opened to the West in the 1850s traditional Japanese crafts were further undermined by the nation's craze for everything Occidental. In fact, in 1871 the new Meiji government prohibited the wearing of swords, and tsuba became largely a thing of the past.

There are a number of excellent collections of tsuba in the United States today. Among them are Dr. Compton's own collection, and the extensive assemblage of the Cooper-Hewitt Museum in New York.

Tsuba are generally less expensive objects to collect than sword blades, which can run into the thousands of dollars. Broadly, the price range for good-quality iron tsuba is from \$200 to \$500. The nineteenth-century soft-metal tsuba on iron ground start at around \$400, and the highly decorative soft-metal examples start at \$800. High-quality, signed, and authenticated early tsuba will always cost more.

Japanese tsuba, or sword guards. Left: Eighteenth-century tsuba with design of chrysanthemum-plum and cherry blossoms. Upper left: Nineteenth-century gold-inlaid ironwork in folding-screen design. Center: Nineteenth-century guard in crane design. Right: Skeletons prepare rice cakes near a shrine, on nineteenth-century tsuba.

PHOTOGRAPHS COURTESY COOPER-HEWITT MUSEUM, THE SMITHSONIAN INSTITUTION'S NATIONAL MUSEUM OF DESIGN





MAPS

A WORLD OF DISCOVERY

It is not the investment value
of maps that captivates serious collectors; it is a unique
combination of art, history, and science.

By Katie Leishman

Something curious happens when certain rare-map dealers describe their trade. They begin to speak as explorers might once have spoken about the lands depicted on the old charts: they tell of quests, of struggles for possession, of the beauty of their finds and their potential value. For, like conquistadors, the dealers often encounter clients whose interest in maps, although tinged with romantic curiosity, is at bottom monetary.

"There's recently been a tremendous interest in collecting maps because they are so affordable," says George Snyder, twenty-eight, the Sotheby's map expert, who recently acquired and catalogued a collection worth about \$100,000 for the New York auction house. "That's peanuts at Sotheby's, but I don't care. It is a great deal for maps," he says. Mr. Snyder is a former history teacher who usually wears an old cardigan and horn-rimmed glasses. He is an anomaly at Sotheby's, where many young people appear to have acquired wardrobes and accents on six-month sojourns in Europe. "My department hasn't a bit of glamour," he admits. "The only reason for being here is be-

cause you love the stuff you handle."

He grew up on a farm in western Pennsylvania—country, he says, where "property and boundaries were very important." His fascination with maps began in childhood, with a survey chart of the family homestead that his father unrolled one evening on the kitchen table. He started studying maps as a hobby, which he pursued until he took the Sotheby's job two years ago and could finally lay hands on pieces he had only seen in books.

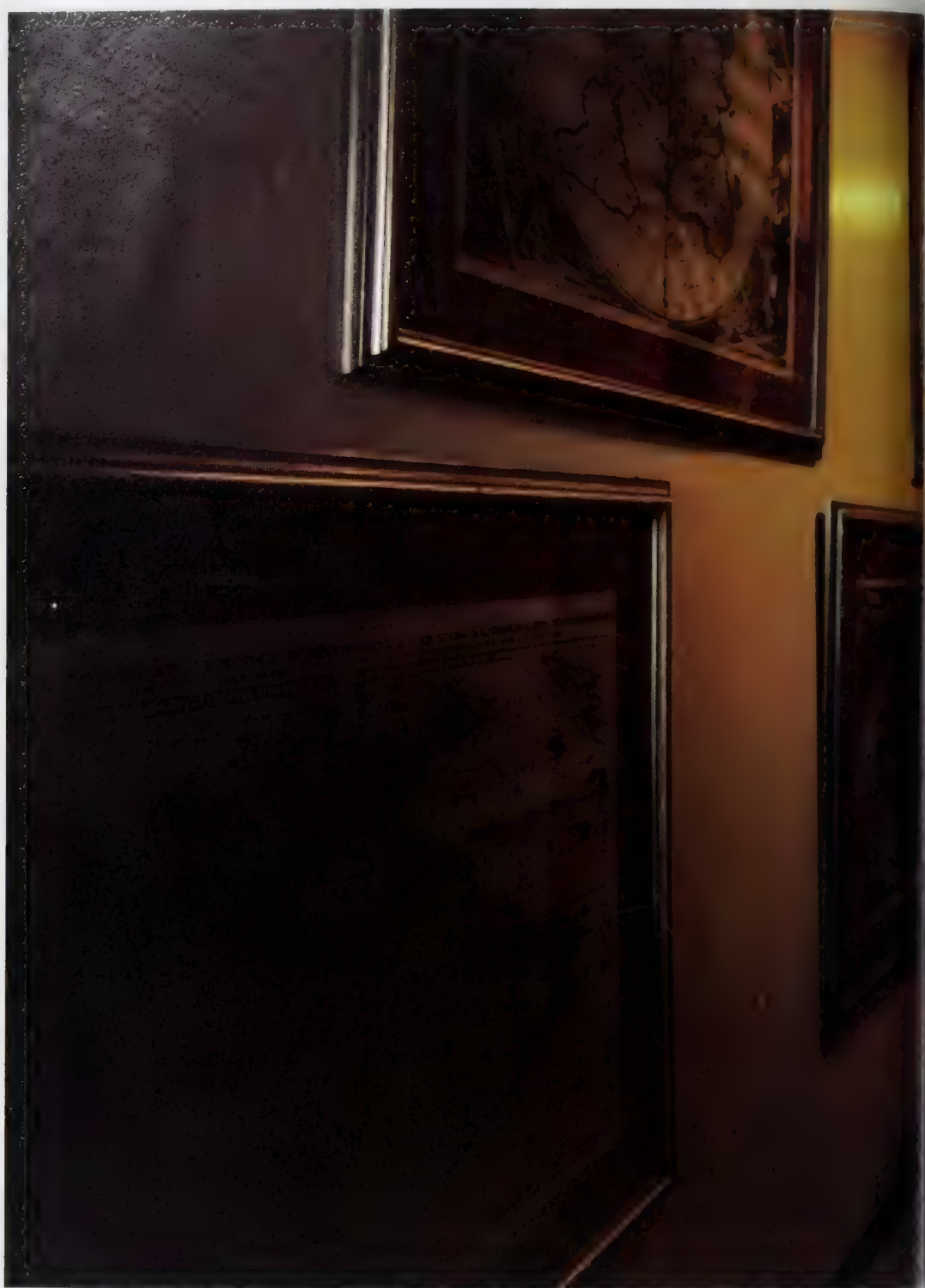
The collection he has been auctioning off contains works by his favorite cartographer, William Faden (1750–1836), a British publisher whom Mr. Snyder calls "the Walter Cronkite of the American Revolution." His exquisitely detailed maps were passed around London's taverns by people who often had relatives fighting on both sides but no idea where places like Bunker Hill or Fort Washington were; Faden's maps featured synopses of skirmishes beside the sites where they occurred. "He never saw these places, but he made contact with an army engineer or soldier who was drawing the battles and had him send the sketches back on the next ship to England," explains Mr. Snyder. "Then he summarized the drawings to survey charts of the region, inter-

preted the combat action, and translated the ground view into an aerial view. That's one thing that made these cartographers great artists, though we don't usually think of them that way: they could imagine the way things looked from a vantage point no one had ever had. That is a power man had possessed since Stonehenge, but which air travel has caused us to let go."

A wistfulness for that lost power may underlie the growing popularity of maps, but Mr. Snyder has a less romantic explanation: "In the thirties you could still go to Paris and pick up wonderful sixteenth-century maps in bookstalls along the Seine for three dollars. But the war, in destroying so much property, wiped out that kind of collecting. At the same time, American servicemen were returning home with a tremendous curiosity about the places they'd been and where things were in the world. That sort of interest has only grown while the supply of maps has diminished, creating a big demand for them."

Wars have always accelerated the development of cartography, exciting interest in distant countries and yielding some of history's greatest maps. The key piece in a recent Sotheby's sale depicts the battle of Yorktown and was commissioned by an exultant

At left, George Snyder, who collects maps for Sotheby's.



George Washington from Major Sebastian Bauman. Mr. Snyder discovered the masterpiece through the sort of phone call which begins, "Listen, I've got this old map I'd like you to see," but which rarely pays off. "When the man walked in with it," says Snyder, "all I could say was 'Good God, it's the Bauman map!'"

More typical are the calls he receives from people who've just found an old map in the bottom of grandmother's trunk in the attic, which they are praying is priceless. It usually happens that grandmother knew exactly where the map belonged. "One fellow was crushed when I estimated the value of his sixteenth-

century piece at \$200. He couldn't believe that anything from 1590 could be worth so little," says Mr. Snyder. "I told him, gently, that it hadn't been an important map in 1590, and it wasn't important now. 'But it's hand colored,' he said. 'Think of all the hours it took.' So I had to explain that everything was hand colored then."

He shrugs. "It's fine to approach maps as investment. You don't have to be rich, but you do have to know something about history and the materials." Occasionally he has a customer who can pay \$23,000 for an atlas by Ortelius (1527-98), one of the greatest Dutch mapmakers. But he also has clients who squirrel away early road maps that gasoline stations issued, marine charts, or works of one obscure master. "This kind of collect-

Top to bottom, above left: Rare maps of the Americas, the Pacific Ocean, and the biblical world from Dutch chart maker Ortelius's 1595 atlas. Above: Dealer Richard Arkway of Manhattan displays rare works from his private collection.

ing leads to the whole being more valuable than the sum of the parts," he says. "A client has a Texiana set in which the individual pieces are not valuable; but with the first maps of Houston and Austin, it becomes important. I love to see somebody build up something like that."

Mr. Snyder collects maps of his native Great Lakes area. Years have passed since he grew up there, dreaming of doing exactly what he is doing today. "As a child I didn't think it was

Katie Leishman is an editor and freelance writer in New York.



"A nineteenth-century scholar found one of the first maps of the American continent on the wall of a butcher shop."

a viable pursuit. In those days, a dealer was a little German man with a dusty, cramped shop that a handful of people knew about," he says. "I got lucky. The market has changed a lot."

So have dealers, as anyone might learn from a visit to Richard Arkway, Inc., in Manhattan's Chelsea district. The modern, whitewashed office of one of the country's foremost dealers is sparsely furnished except for a few Old World touches: an antique book press and an eighteenth-century inlaid Mexican table graced by an English globe and strewn with snapshots of rare maps. Mr. Arkway, fifty-four, is a slender, bearded man who would not look out of place peering from a shadowed Renaissance portrait. He hardly seems like someone who fifteen years ago was running a chain of men's-

clothing stores in Rhode Island, before the chance purchase of a map during a European holiday stirred his interest in cartography and changed his life.

"I'd never been absorbed in anything beyond my family and job. I started taking time off from work to study maps and look for them, until I decided to enter the business," he says. "Unless you're wealthy, you can't buy everything you'd like to have. At least as a dealer you can own it for a short time, study and enjoy it, and then sell it."

Many collectors tell similar tales of being captivated by maps as by nothing before in their workaday lives. "I'm not sure why they attract people so," reflects Mr. Arkway, "but I think they have a special appeal for someone like myself, who is uneasy with paint-

ings. Maps are art, but they also involve science and mathematics. The decision to put a certain form in a certain place isn't just an aesthetic judgment." To his mind, no works combine art and science as beautifully as do those of the sixteenth- and seventeenth-century Dutch cartographers. His current favorite is Gerard De Jode (1509-91), who competed against Ortelius with little success.

The greatest challenge in the business, he continues, arises precisely because a dealer develops a highly sophisticated taste that is difficult to convey to someone else. "The most exciting things you buy are often the toughest to sell," he says, "although many serious collectors are becoming more discerning. Ten years ago a great map might have sold for 30 or 40 per-

cent more than a medium-quality map. Today the great piece will sell for six times the price of the other. Still, it happens that I'll come across a very unusual piece, and though I know it's rare, I know it's significant, it can be tough to persuade a client."

Nevertheless, dealers always look for new, important pieces. "You get excited when you see something you've never seen before," he says. "But it is dangerous to assume that if you've never seen it, it must be rare. Usually it isn't. Usually you just missed it. But when you're right, it is wonderful."

He made his most exciting find in Paris, browsing in an old print shop where he saw a manuscript chart lying on a table, dated 1768, depicting an island called Nouvelle Cythère. He knew that the discoverer Louis Antoine de Bougainville had sailed in 1767, but he didn't know what Nouvelle Cythère was, never having seen it on a map. Gambling that he'd found something special, he paid the shopkeeper \$500 for the piece, which he studied in his hotel room that evening and the next morning, before setting off for the Bibliothèque Nationale to see an exhibit about French explorers. Among the pieces he saw was a small, tattered map listed as the only remaining chart of Tahiti from the Bougainville expedition; everything else was believed to be lost.

Mr. Arkway immediately thought of the Bibliothèque's map when, in researching his own purchase, he learned that Nouvelle Cythère was the original name the French gave Tahiti. If he could prove that his chart had been drawn during the voyage, rather than made from sketches brought back by crew members, he would indeed have a treasure. The chart was signed, but the artist's name appeared nowhere in Bougainville's diary. Arkway discovered it months later in a biography of the explorer; and—eureka!—the man had been a major aboard the *Etoile*, Bougainville's ship.

"That's the sort of thing that makes this business exciting," says Mr. Arkway. "If you kept dealing in familiar masterpieces, you could make a fine living. But you're always hoping to come across something truly special, like the nineteenth-century scholar who found, on the wall of a butcher shop, one of the first maps to show the American continent. There are maps we know every explorer made, because we have accounts of their printing; but they just don't seem to exist in the world. That's what we're dreaming of finding—something whose existence may have been conjectured, but which no one has discovered yet. That's really what we're all seeking."



THE PRIDE OF MS. RUTH SHEVIN

Ruth Shevin amid her clutter of maps at New York's Argosy Bookstore.

Maps are sold upstairs at the Argosy Bookstore on fashionable East Fifty-ninth Street, in a room most visitors never want to leave. Shelves of atlases fill every corner, and selected maps are displayed under the glass tops of long tables where customers can sit for hours studying chart after chart. Old prints paper the walls: of French queens and English warships, of mallards and horses, of nineteenth-century fashions and eighteenth-century flowers as delicate as the arrangement of fuchsias and lilies behind Ruth Shevin's desk. This petite, pink-cheeked woman is the proprietor of this cozy clutter. She speaks in a whisper about her distinguished thirty-year career, rather than disturbing the peace here, where nothing is heard but the turning of atlas pages and the creaking of the floorboards.

"Only in the last three years have people come in saying, 'Show me a good map for investment purposes.' I won't do it. Who am I to say what will happen? The value may go up, but who's to say it won't go down? We live in a world of all possibilities."

"Besides, you want the kind of customer who has always loved maps, who gets a kick out of them. I had one client who bought some land in Westchester and settled down to be a gentleman farmer. In digging around his garden, he found a cannonball. And then another one. And then a musket. He found so many revolutionary-war artifacts that he opened a little muse-

um. One day he came in here looking for a map of his place. He found a pre-Revolution map on which his property appeared as a township; but as it didn't appear on any maps after the war, he realized that his land had been a small town wiped out in a battle. I was as excited by his discovery as he was."

Her excitement is contagious and no doubt has turned many a casual map collector into an aficionado. "You see, maps can teach you so much. That's why they always fascinated me, even when I was a little girl. Geography. The names of places—Bombay! Just the sound of it. I haven't traveled much, but through maps, I've learned about every place in the world. I've been fortunate to end up in this business, although it came about in a casual way. My daughters were growing up and I was thinking of returning to work as a teacher. My husband, who owns this shop, said, 'Look, I've got this heap of old maps. Why don't you do something with them?' So I organized this place, and word got around about it. Now we have customers from all over the world, although we've never spent a penny on advertising. We cater to everyone, not just to exclusive collectors; to everyone who loves maps."

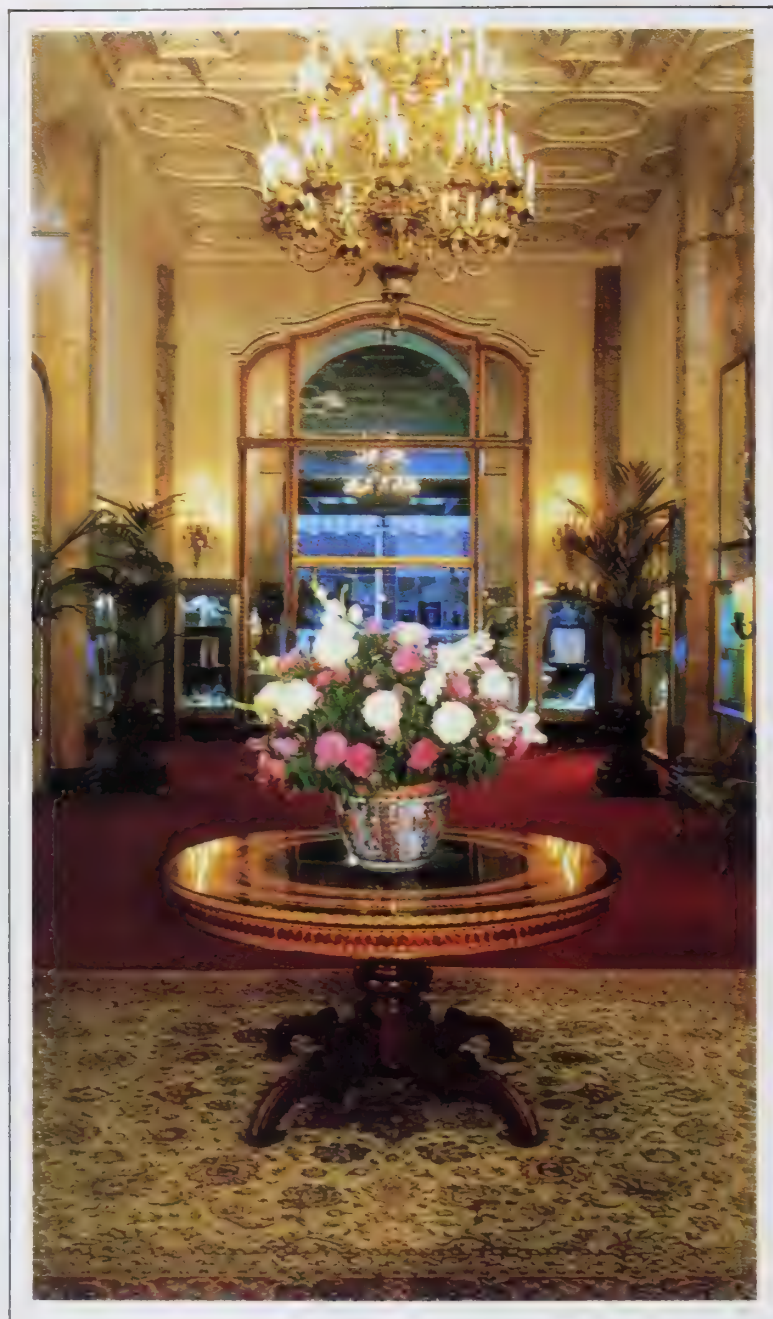
"Of course, with the investment factor, the prices have gone up and up. The business changes. Pretty soon, I imagine, there will be forgeries floating around. I'm sure somebody will figure out how to do it. Like they figured out dollar bills. They will. So you have to be careful. You have to know color and paper—I can hear the wrong paper. That's one secret of this business: you really have to keep your eyes and ears open."



For contemporary furniture, handmade and collectable, visit a McGuire showroom. For a 36-page, full-color booklet, send \$3.00 to McGuire, Department C4-82, 38 Hotelling Place, Jackson Square San Francisco, CA 94111.

Other showrooms: New York, Los Angeles, Chicago, Boston, Miami, Tampa, Atlanta, Dallas, Seattle, Portland, Denver.
International: Belgium, Canada, France, Great Britain, Greece, Italy, Switzerland, West Germany.

McGUIRE



*A Grand-Luxe Hotel
For Those Who Appreciate The Difference*

Hermando Courtenight's
Beverly Wilshire Hotel

Wilshire Boulevard at Rodeo Drive, Beverly Hills, California 90212
(213) 275-4282 Telex 698-220

HR *The Leading Hotels of the World* *

PREFERRED HOTELS WORLDWIDE



THE WATCHWORD IS INNOVATION

The Maggio Musicale Fiorentino,
Italy's oldest and most prestigious music festival,
makes a delightful habit of being unpredictable.

By Patricia Corbett

Which city has Europe's most interesting festival of the performing arts? The answer will probably come as a surprise to most tourists: not Salzburg, Spoleto, Edinburgh, or Stuttgart. No, it is Florence. The Maggio Musicale Fiorentino is Italy's oldest such event—it was founded in 1933—and it remains a favorite stop for a host of international superstars in all the arts, from Rudolf Nureyev and Peter Maxwell Davies to Riccardo Muti (pictured above). Beyond that, the Maggio, which lasts all May, uses the Renaissance splendors of Florence as its stage. Visitors can see ballet in the Boboli Gardens, for instance, hear oratorios in the cloisters of Santa Croce and Santa Maria del Carmine, or listen to avant-garde music in the jewel-like eighteenth-century Teatro della Pergola, where Verdi conducted the premiere of his *Macbeth*.

Famous performers and a lovely city do not by themselves ensure a festival's success, of course. But the Maggio Musicale Fiorentino is different from its major competitors on two counts. It represents the core of the city's year-round musical program—an ineluctable blooming rather than a sudden hothouse efflorescence of talent. In addition, it is utterly unpredictable. Massimo Bogianckino, the progressive superintendent of Florence's main opera house and theater, the Comunale, puts it this way: "Our watchword is innovation."

Patricia Corbett is managing editor of Retina, an art magazine based in Milan.

Bogianckino should know. He has aggressively pursued new works by contemporary composers as well as revivals of forgotten scores. The same applies in other arts. Not only does the Maggio encompass the entire spectrum of musical activity—opera, symphony concerts, chamber music, and ballet—it also includes theater, cinema, and conferences. And in every area there is a penchant for vibrant experimentation of every kind. The Teatro Comunale, for example, has made almost a habit of asking major artists, including De Chirico, Kokoschka, and Severini, to design sets and costumes. The results vary from the sublime to the silly—with a great deal that is stimulating in between.

Maestro Francesco Siciliani, one of the most highly esteemed past artistic directors of the Maggio, has discovered innumerable promising young singers. He remembers being begged by a colleague, back in the 1940s, to listen to a young American soprano who had been rebuffed at the Scala and turned away with the unkind epithet *voce d'aceto* (vinegar voice). He went and heard a fat singer named Maria Callas go through her repertoire of heavy German roles. "Why are you singing Brunhildes when your voice is coloratura?" Siciliani asked. Callas looked down and, spreading her arms wide, simply answered, "The abundance of my body."

Siciliani worked closely with her, helping her to regain her original dramatic coloratura. "She sweated, she wept, she almost gave up," he recalls. "She was merciless,



The Maggio
Musicale, which
lasts all May,
represents a great
blooming of talent.
In every area is
a penchant for
vibrant experi-
mentation.





FOTO MARCHIERI, FLORENCE

Above, Riccardo Muti, the opera's principal conductor, rehearses in the Teatro Comunale. Pictured in the previous spread is the set for *Iphigénie en Tauride* designed by sculptor Manzù in 1981.

almost masochistic in her study of music. Maria's goal was perfection." As a result, Callas made eight memorable debuts during the 1948–53 seasons, including some of her most celebrated bel canto roles, Bellini's *Norma* and Cherubini's *Medea*.

Another, current star of the Maggio is Riccardo Muti, the conductor, who has occupied the podium of the Teatro Comunale since 1968. In that time, he has become a legendary figure, beloved by the Florentine audiences and revered as a keeper of standards. "When I conduct," he has said, "the composer is the star—not the singers." Muti once admonished Luciano Pavarotti: "Either sing what Bellini wrote, or find a new conductor!"

Although he has accepted the posts of principal conductor with the London Philharmonic in 1973 and the Philadelphia Orchestra in 1980, Muti feels a special attachment to the orchestra of the Maggio Musicale. Under his meticulous supervision, it became a world-class group, on a par with those of Covent Garden and the Metropolitan. Muti tries to appear with it at every Maggio; he says that Florence has emerged as Italy's most musical city after Milan.

In contrast to the newly great orchestra of the Maggio Musicale, the Teatro Comunale has long had a reputation for the supreme quality of its productions and the hospitality of its employees. Indeed, they have been affectionately called "backstage social workers," for the unfailing sympathy they extend to nervous (or capricious) prima donnas and recalcitrant artists.

The Teatro Comunale's set designs form the basis for a traveling exhibition that has already been to Philadelphia and Tel Aviv and will go to Edinburgh this fall. Although the early (and controversial) policy of commissioning painters to design sets and costumes is still in force, attitudes

have shifted slightly. "All you can do with a backdrop by De Chirico is shine a light on it, stand a singer in front, and tell her to sing," says Maestro Siciliani. Now sculptors are occasionally called in—Giacomo Manzù and Fausto Melotti have contributed notable designs—because they think naturally in terms of volume and space.

A passion for dance has always been a hallmark of the Maggio, especially since the 1950s, when Balanchine, Lifar, and Martha Graham made guest appearances. Evgheni Polyakov, the Comunale choreographer for the past four years, believes that a crack corps de ballet is the product of at least ten years' hard labor. "I try to limit the appearance of guest artists—except for the important classical roles—in order to give the Maggio ballet an opportunity to perform and evolve," he says. This spring, Polyakov will present two new Stravinsky ballets, *Le Baiser de la fée* and *Le Rossignol*.

Other parts of the agenda for next month's Maggio have not been established at this writing, though it is likely to include a new production of Stravinsky's *The Rake's Progress* and two new concerti by Hans Werner Henze. Such uncertainty is hardly new. Back in 1953, Maestro Siciliani was able to obtain a *samizdat* copy of Sergei Prokofiev's score of *War and Peace* and managed in a series of clandestine rehearsals to prepare the singers and musicians. To Moscow's anger and Milan's dismay, Florence held the world premiere of the opera.

That was a typical moment of inspired innovation, although the first came when the festival was first founded. Wanting a smash success, the Fascist regime of Mussolini knew just how to ensure the presence of the foremost Italian and international performers. The government simply closed all but the Maggio theaters throughout Italy on April 30 and withheld the artists' passports so they could not leave Italy. The methods may have been reprehensible, but the Maggio got off to a fine start, establishing a tradition of quality that flourished thereafter without coercion and exists to this May.

At the festival there are ballets in the Boboli Gardens, oratorios in the Santa Croce cloisters, and avant-garde music in the Teatro della Pergola.

We're as famous for our invitations as some people are for their parties.

A Crane invitation is a written promise that your party will be an event to remember. It tells your guests that the wine will be vintage, the food superb, the company exhilarating.

The exemplary tastefulness and

exquisite touch of a Crane invitation go hand in hand with the best of everything.

Because Crane invitations, like all Crane paper, are made of 100% cotton, the finest fiber available.

Choose Crane invitations and your

party will be the talk of the town. Even before you receive a single R.S.V.P. Crane & Co., Inc., Dalton, Mass. 01226

Crane

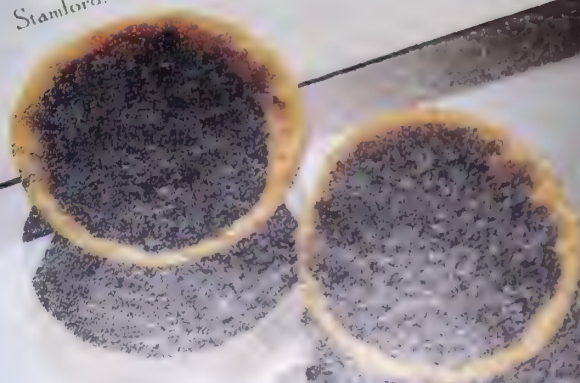
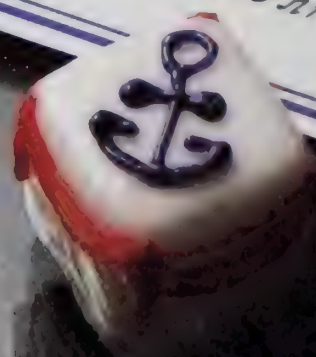
We've been taking your words seriously for 181 years.

Your presence is requested for
Brunch
On Sunday at Twelve o'clock
At Two Hollingsworth Court
By The Lovettes

YOUR PRESENCE IS REQUESTED FOR
A Boat Party
ON July Fourth
AT Nine O'CLOCK
AT Yacht Haven - Slip No. Three

In honour of
Dr. and Mrs. Leonard Adam Westman
Dr. and Mrs. Jeffrey Logan Brandon
request the pleasure of your company for
Champagne and Caviar
on Friday, the twelfth of November
from six until eight o'clock
Valley Hunt Club
Stamford, Connecticut

Please reply
5 Nottingham Drive
Stamford, Connecticut 06902







MASTER OF MINIATURES

Eugene Kupjack and his sons create perfect tiny rooms with huge price tags. And they may have a future in the movies.

By Andrea DiNoto

Eugene Kupjack is an artist whose many interests have found a focus. "I'm a frustrated painter, a frustrated gardener, furniture manufacturer, interior designer, set designer—you name it, I'm frustrated. But," he adds with obvious satisfaction, "miniature lends itself to all of them."

With forty-five years of experience behind him, Kupjack's enthusiasm for his delicate and precise art remains boundless. Miniature, the art of rendering familiar objects in small scale, is appreciated and practiced by thousands who hold Eugene Kupjack's name in reverence. Kupjack has not only set the highest standards of craftsmanship; he has also brought to miniature a sense of artistry and of illusion previously unknown in the field. While the majority of today's miniature fanciers collect new or antique dollhouses and furnishings, only a few can afford to own one of Kupjack's rooms. A winning combination of architectural perfection and meticulous

stagecraft, a Kupjack original is a precious grown-ups' toy that can cost up to as much as \$50,000.

"I'm like a painter," explains Kupjack. "I get an idea, I get an inspiration. I put it in miniature. It's a way of expressing an idea. I can do exactly what I want to—it's a way to get the idea out of my soul."

Though a trim five feet, two inches tall, and, with his pepper-and-salt hair, looking at least twenty years younger than his just-turned-seventy years, Kupjack resembles a giant prop master at Kupjack Studios in Park Ridge, Illinois, where he works with his two sons, Jay, twenty-eight, and Hank, thirty. There, on any given day, Kupjack might be seated behind a jeweler's lathe, turning a thin, clear Lucite rod into a minuscule "crystal" wine goblet, or carving a ball-and-claw foot on a three-inch-high Chippendale chair. Constructed on a scale of one inch to the foot (1:12), each tiny object is an artfully designed component of a larger, albeit miniature, illusion—most often of a historic or period setting. To the viewer it is immediately apparent that

Andrea DiNoto is a writer and specializes in antiques and collectibles.



ARNOLD ZANN/BLACK STAR



these rooms, lighted with theatrical sensibility, are in no way dollhouses or playthings but are instead precise architectural spaces brought to life by means of evocative details.

At the studio, the visitor is greeted by the mingling aromas of paint, varnish, glue, freshly sawed wood, and brewed coffee. Shelves lining the walls are crammed with cardboard boxes of fabric swatches, antique papers, beads, jewelry findings, buttons, and ribbons. On a drafting table covered with blueprints, a box lid holds an assortment of hand-painted "porcelain" bowls, plates, and sconces. The "china" is actually made of wood—fifty-year-old maple that Kupjack retrieved from the

"junk" box he's had since his teens.

To simulate the delicacy of porcelain, the wood must be lathe-turned to translucent thinness. Kupjack explains that old wood is used because its moisture and rosin content "is so set that it won't warp when hollowed out." The formed pieces are painted first with a flat oil-base coat, then are hand decorated by Hank in blue and mauve watercolors. Finally they are sprayed to a high gloss. The resultant effect of eighteenth-century porcelain is astonishing, especially when compared to the photographs of the originals that are in the collection of the Winterthur Museum in Delaware. (Kupjack Associates was commissioned to

Left: Kupjack and son Hank examine two-tier French tables. Above: Parlor of Theodore Roosevelt's birthplace in New York City, by the famous Mrs. Thorne; Kupjack carved the furniture in the 1930s.

reproduce four of the museum's period rooms in conjunction with their program of eighteenth-century home-furnishing reproductions, to be launched in April 1982.)

Bookshelves along one wall sag under the weight of part of Kupjack's collection of more than 400 volumes on art and antiques, which he consults constantly for points of style and historical details: the design of Napoleon's sword, for example, or the exact variety of cher-

ry tree that grew on George Washington's property at Mount Vernon (they were chokecherries).

Off the main work area, additional rooms are reserved for photography, heavy carpentry, and storage. Elsewhere, a vault holds the Kupjacks' private collection of miniature rooms, stacked one atop the other on sturdy metal shelves. When they are all lighted at once, they appear like a glowing high-rise for wealthy Lilliputians.

When designing a room, the Kupjacks proceed exactly as architects would, using original floor plans whenever possible. They are often forced, however, to approximate dimensions based on norms for the period. Original furnishings,



JAY KUPJACK



Because money was no object, Mrs. Thorne thought nothing of breaking up a necklace of solid gold beads to use as finials, or of cutting up a costly petit point purse for carpeting.

Above right: Louis XVI table and gold clock, made last year.

when available, are measured, scaled down, and constructed. Color schemes are reproduced.

Scale must be rendered with a watchmaker's precision if it is to meet Kupjack's exacting standards. "If you cut the wood this side of the pencil line, it's too thick; if you cut it that side, it's too thin," he says, slicing the air. "You've got to cut it right on the line to get it right."

In photographs, the acid test of scale, a Kupjack room is invariably mistaken for life size by the uninitiated. This is because every element is carefully planned and executed to meet scale

requirements. Life-size fabric and wallpaper patterns, stitches and weaves, wood and leather graining, and veining in marble must all be reduced to the right miniature size, or substitutes found that the eye will accept without question. Ribbon silks are often used for upholstery; wallpapers are hand painted; wood grain is usually simulated (although small-grained pipe burl is sometimes used); and if leather is called for, well-worn small-grained wallet linings are preferred. If a fabric must be duplicated exactly, Kupjack will have it photographed, then reduced to proper scale and reprinted.

As a miniaturist, Kupjack is part of an ancient tradition that occupies a special,

if curious, niche in the history of the fine and decorative arts. The word miniature itself derives from *minium*, a brilliant red pigment used by medieval manuscript illuminators. The small portraits sometimes contained in illuminated letters are considered the forerunners of modern portraiture. It was during the Renaissance that the art form emerged as pocket-sized likenesses painted on vellum and framed in gold.

In antiquity, miniature objects and tableaux were created primarily for use in religious and funerary rites, particularly by the Egyptians and Chinese. But through the ages, crafts people have created tiny versions of virtually every object known to man as a way

to display their virtuosity with a particular material.

Dollhouses with scaled-down toy furnishings became popular in Nuremberg, Germany, in the sixteenth century, mainly as a tool for teaching little girls the domestic arts. These *Puppenhäuser* were often single rooms—usually kitchens complete with tiny cookware. Dollhouses have always mirrored the architecture of their time and no doubt spawned the notion of displaying miniatures in period settings.

Kupjack, who wanted to be a stage designer throughout his childhood and learned to work with his hands while refinishing furniture for his parents, was first attracted to miniatures when he saw an article



JAY KUPJACK



ARNOLD ZANNI/BLACK STAR



JAY KUPJACK

"I get an idea, I get an inspiration. I put it in miniature. It's a way of expressing an idea—it's a way to get the idea out of my soul."



about the famous "Thorne" rooms in *Life* magazine. Narcissa Thorne was the producer and eponym of the well-known miniature rooms that have been on permanent exhibition at the Art Institute of Chicago since 1954. Like a short course in the history of the decorative arts, these sixty-eight rooms are perfect recreations of European, American, and Oriental interiors in styles spanning the sixteenth through the twentieth centuries.

Credited with establishing the 1:12 scale as the norm for the industry, Thorne did extensive research on furniture styles to insure that every piece would be authentic and then hired a staff of remarkable craftsmen to make the miniatures. Because money

Both pages: Experimental movie set in Empire style, created by Hank. Far left: Cleaning with old paintbrush. Left: Chair with Napoleon's hat and sword.

was no object (she married a founder of Montgomery Ward and Company), she thought nothing of breaking up a necklace of solid gold beads to use as finials for andirons or of cutting up a costly, brand-new petit point purse for carpeting. For paintings, she sometimes substituted antique ivory miniatures or hand-painted buttons; but in one instance she felt that approximations would not do. For a typical art collector's penthouse, c. 1920, she commissioned originals by Fernand Léger, Amedée Ozenfant, and Léopold Survage. (She would have had a Picasso, too, but the artist turned her down.)

In his early twenties at the time of his first glimpse of the Thorne miniatures, Kupjack was so fascinated that he set out to make a period piece himself: a cane chair that was unaccountably missing from Thorne's Louis XV room. (Cane was a popular style during the period and would have been

represented in a fashionable interior.) Kupjack guessed that Thorne had been unable to work with the material, which requires extensive soaking before it becomes pliable enough to be bent and woven.

Kupjack had studied at the Art Institute of Chicago and the American Academy of Fine Arts and was working as a designer for convention and window displays. He decided to attempt the cane piece as a lark. He first soaked the cane and scraped the pulp from the bark; then he cut it into 1/64-inch-wide strips—but it dried too quickly. He tried again by soaking it in oil. This time it worked, and he was able to make a tiny Jacobean stool. He sent it off to Mrs. Thorne.

After a short wait, he was summoned. "How did you know I couldn't get cane?" she asked without preliminaries. "I just figured," answered Kupjack. "That's excellent," said Thorne, and she offered him a full-

time job on the spot.

For three and a half years, Kupjack labored on Thorne's second series of American rooms—all thirty-seven of them. He carved most of the furniture and created many of the accessories and ornately grooved moldings. He was sometimes asked by his employer to "improve" another craftsman's piece to make it "less perfect."

Such subtleties give Kupjack's art its breathtaking realism, although on two occasions that he can recall the imperfections were unplanned. As a result of Thorne's seemingly innocent request that he "put a red cheek" on apples in a bowl in a c. 1860s room, a viewer wrote that they were obviously Northern Spies, a hybrid that did not exist at the time.

Another time, she asked him to paint a colorful stamp on an envelope. His dot of magenta brought a stern rebuke from a philatelist who stated flatly that no magenta



JAY KUPJACK

Actors can be filmed on a bare stage, their images superimposed on miniature sets.

stamps had existed during the period. Kupjack fortunately never got around to correcting it before the next letter arrived—from the same man, now contrite. He had recently received just such a stamp made in South Africa in that very era.

Just as Kupjack finished the last piece of furniture for the American rooms, World War II broke out, and he went into the naval reserve. After the war, he entered the surgical-instruments business, married, and had two sons; but he somehow found time to help Thorne on a part-time basis by building backgrounds for shadow-box vignettes—her new hobby.

Then, in the early sixties, Kupjack received a request to create seventeen miniature rooms of contemporary designers for the annual convention of the American Institute of Decorators. As a number of other commis-

sions followed, he found himself back in the miniature business full-time. Among his projects were contemporary interiors for the Kroehler Manufacturing Corporation and historical scenes on a laundry theme for the president of the Miracle White Corporation (one depicts the unfinished East Room of the White House, c. 1800, in which Abigail Adams has strung up her laundry to dry).

By the early seventies, Kupjack's two sons had joined their father to form Kupjack Associates. Both young men had shown artistic talent as children and had helped their father with projects even during high school. As a team, they now produce rooms much more quickly than Kupjack ever could on his own. A close-knit family group, they also work together smoothly on the creative level. "We can't talk without sketching," says Kupjack. "Hank tends to handle the artistic side of things; Jay, the structural. We're a good team." (A fourth associate, Harry Smail, is employed full-time in order to produce and manage the Kup-

jacks' lines of accessories.)

Kupjack Associates has completed 300 rooms for private collectors. Most clients specify what they want on the basis of sentiment or of interest in a particular style or period. One of Chicago's leading corporate executives received a room as a surprise birthday present from his wife. To furnish it she had thirteen pieces from her husband's collection of American antique furniture reproduced and set in the period room. Kupjack threw in two paintings—a Renoir and a George Caleb Bingham—but demurred at the request that the two family dogs be added to the scene. "You can't improve on what God created," he says matter-of-factly.

Kupjack and his sons are actively pursuing a future for their work in motion pictures. In a process known as "matting" (Chroma Key, in television), actors can be filmed on a bare or sparsely furnished stage, while their images are superimposed on miniature settings. Although in use since the advent of movies, the technique reached a highly perfected state only in recent

Reproduction of Queen Anne dining room at Winterthur Museum in Wilmington, Delaware.

science-fiction films like *Star Wars*. The Kupjacks predict a revival of interest in historical dramas in which their detailed models could replace the now cost-prohibitive sets built for past extravaganzas like *Cleopatra* and *The Robe*.

Today, traveling exhibits of Kupjack's art continue to fascinate hundreds of thousands of viewers around the country. This year in Washington, D.C., visitors to the Smithsonian Institution can see his recreation of the first president's headquarters at Valley Forge as part of Washington's official 250th birthday celebration.

Despite many weeks of painstaking work on each project, the prospect of tossing off a presidential headquarters, a Roman forum, or even the palace of Versailles doesn't faze the Kupjacks in the least. It's all in a day's work around the studio, where the running joke is "I want a masterpiece—and you've got all morning!"

THE REAL THING AT WINTERTHUR

What distinguishes Winterthur rooms from other museum restorations is the meticulous attention given to accessories that are equal partner to the period furniture. Not only beauty is served but also usefulness—down to the smallest implements required in daily life. Although these rooms do not document particular lives, they do suggest the accumulation of one family over a period of years, with cherished objects adorning tabletops and desks.

Early in the design of these rooms, Henry Francis du Pont, the museum's founder, planned that the period of each would be determined by its setting, the authentic paneling removed intact from American historic homes and reinstalled at Winterthur. The rooms were then furnished according to what may have been available to a household in one geographic area over a period of twenty-five years. Most of the furniture would have been new at the time of purchase, in fact, commissioned by a family from the cabinetmaker for a specific place. Each room, therefore, presents a catalogue of styles from one region of the country either in their refined forms or in combination with other motifs in a transitional stage. For example, the Oriental rugs might well have been old family possessions.

As in any home, the Winterthur rooms rarely stay fixed. The draperies are changed twice a year for cleaning and refurbishing; and, incidentally, there are

no two styles alike in the entire museum. Furniture is frequently slipcovered, and the fragile bed hangings changed seasonally. Trustees, however, honoring a request by Mr. du Pont, have frozen installations to certain rooms that are to be retained exactly as they are. Among them, coincidentally, are those to be duplicated in miniature by Mr. Eugene J. Kupjack.

A good example of the Winterthur approach can be seen in the Queen Anne dining room. A favorite of Mr. du Pont's daughter, it features New York period furnishings, though the 1760 paneling is from a New Hampshire house. New York furniture of this period tended to be less refined than in New England, displaying heavier, more baroque characteristics owing to the Dutch influence. The ball-and-claw foot of the side chairs was transitional from the Chippendale style. The curved arms of these chairs terminate in eagles' heads, and a carved shell decorates the top rail.

The soft blues and mauves derive from the Delft tiles of the fireplace and the tin-glazed earthenware plates on the gate-legged table. A pine kas (a Dutch cupboard common in the seventeenth and eighteenth centuries in the New Netherlands settlements of North America) from Dutchess County retains its original blue-green paint, which complements the color of the walls. The kas itself, which stores New York silver, might not have been found in a formal urban dining room; hence this room would probably



COURTESY WINTERTHUR MUSEUM

be in a provincial town.

The tableware and appointments of entertaining give the room a depth of purpose that is unusual in historic rooms. The traditional 1732 punch-bowl centerpiece indicates a great occasion, and nearby is a silver punch strainer. Unusual silver pieces include marrow knives, a two-handled brandy bowl, and a special trefoil-handled porringer that was made in New York only. Most decorative of all, however, are the glass tiers with eight fluted-rimmed jelly glasses, which would be filled either with gelatin desserts in jewellike colors or with that most English dessert—syllabub. Another interesting room is the Cecil bedroom, where Henry du Pont once slept. It is in a suite that would have included a valet's room. The Queen Anne furniture represents the very height of that style in New England, which accounts for the rich and delicate appearance of the whole setting.

Most museum rooms are buried in the interiors of massive buildings, and the outdoors is simulated by tricky lighting and painted

Cherished objects in each room suggest one family's accumulation over a period of years.

scenes outside windows. But Winterthur is a house that grew in dimension with each successive generation to include now 196 architectural settings, and the view from the windows is of cascading terraces down the hill on which the mansion stands. It is also a museum of gardens and impeccable landscaping; flowers from its greenhouses are exquisitely arranged throughout in period containers.

On a recent day when the ground was covered with glistening snow, a pale winter light emphasized the warmth of these interiors. But Mr. Kupjack preferred an early afternoon in an eternal spring for his settings. By so doing, he pays tribute to the dominant presence of the outdoors at Winterthur. His jonquils and irises will always remain fresh; sunlight will flood these little rooms forever.—PAULA DIETZ

Paula Dietz is an editor of the Hudson Review.

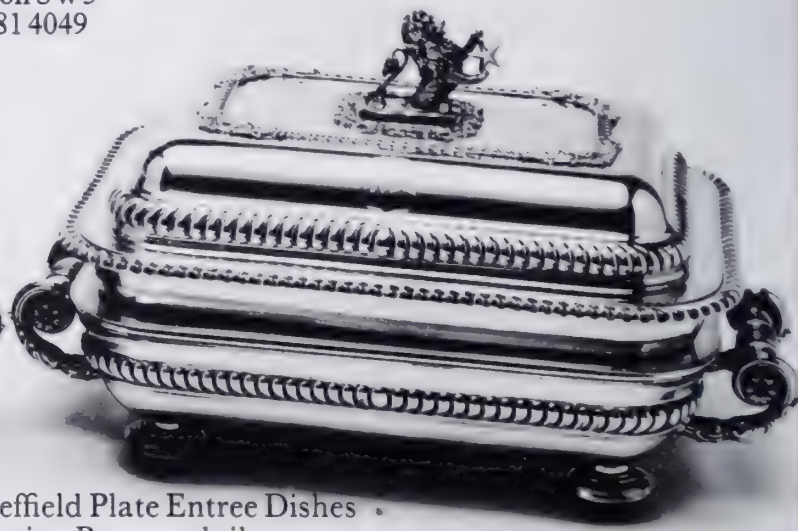


A. D. C. Heritage



FINE ANTIQUE SILVER AND OLD SHEFFIELD PLATE

The Knightsbridge Pavilion
112 Brompton Road
London SW3
01-581 4049



A very fine pair of old Sheffield Plate Entree Dishes .
complete with Warming Bases and silver
crested Handles by Blagden, Hodgson & Co., circa 1810.



Fully illustrated catalogue available £5

AUCTION SALES in Paris—NOUVEAU DROUOT
COLLECTION

ANNE OTTO WERTHEIMER

WEDNESDAY 21 and THURSDAY 22 APRIL AT 2.30 p.m.—ROOM 5

PAINTINGS—DRAWINGS
FURNITURE and OBJETS D'ART

Viewing: Tuesday 20 April from 11 a.m. to 6 p.m.

MONDAY 26 and TUESDAY 27 APRIL AT 2.30 p.m.—ROOM 9

LIBRARY OF FINE ARTS

Viewing: Saturday 24 April from 11 a.m. to 6 p.m.

Catalogue on request from Auctioneer's office 50FF



The Virgin of Sorrows
Natural Wood
Height 58cm
ULM circa 1480

MAITRE BRIEST
AUCTIONEER

15 RUE DROUOT 75009 PARIS Tel (1) 770.66.29



St John
Natural wood
Height 53cm
ULM circa 1480

FROST AND REED LTD



Three Important Pictures by

SIR ALFRED MUNNINGS K.C.V.O., P.P.R.A.

From our current collection



Exercising the Pony

20" X 24"



Bungay Horse Fair

25" X 30"

are still seeking to acquire further fine paintings by the late Sir Alfred Munnings; and we have increased the sum available for such purchases to

TWO MILLION POUNDS

are pleased to pay the highest prices direct to the owner for the most important works; thus saving the vendor the expenses of saleroom commissions and charges. We need not only the Racing and Hunting subjects, but also we are very interested in the earlier oils, watercolours and drawings from Sir Alfred's formative years.

so we wish to buy works by the best of the 18th and 19th century British Sporting Artists.



Miss Etherington Driving a Dog Cart

28" X 36"

Please write in confidence to:—

41 NEW BOND STREET, LONDON W1Y 0JJ

Telephone: 01-629 2457

ART IN THE RECESSION

ROBIN DUTHY

Press coverage of the auction scene usually gives the impression of an art market either in rapid decline or in feverish ascent. The reason for the confusion is that commentators seldom take the trouble to differentiate between the fortunes of auctioneers and dealers, which depend on turnover and margins, and the fortunes of collectors and investors, which depend on price levels. When you are told that the art market—meaning prices—is in the doldrums, try to discover precisely what is being discussed. Is it prices for paintings and prints, or for coins, jewelry, or tribal art? Since the art market is now considered to include everything ranging from Chinese ceramics to Art Deco furniture to Caucasian carpets, it should not come as a surprise that to the buyer the variety in price trends is equally great.

THE AUCTION-HOUSE BLUES

Perhaps the longest faces to be seen recently belonged to auctioneers, whose margins have come under considerable pressure over the last eighteen months. Back in 1980, for instance, the London stock market rated both Christie's and Sotheby's as solid growth stocks. By early 1982, both had fallen by 50 percent relative to London market indices.

That might sound bad, but the truth is that both those companies and Phillips, too, have been riding out the recession remarkably well. The dramatic rise in turnover through 1980, just when Britain's recession was beginning to be felt, was a major achievement. After all, no purchases could be more easily deferred than those made in the salesroom; none of life's necessities are to be bought there. But there was a spurt in sales, one that suggests at the very least an undiminished confidence in art as a store of value.

Still, the auction houses' rate of growth could not be sustained; many factors conspired to drive down profit in 1981. The auctioneers were faced with higher labor and printing costs.

Robin Duthy is the author of the Alternative Investment Report.



Beyond that, they had undertaken major expansion programs; during a period of high interest rates, such projects are necessarily expensive. Then there is the fact that vendors of important properties have used the intense competition between the auction houses to reduce the selling commission. Sometimes they get auctioneers to agree to optimistic reserves and even to waive the buying-in commission if the property fails to reach that reserve at the sale.

No really major collections, such as those that boosted sales figures in recent years, were sold in 1981. Furthermore, although the auctioneers' attempts at empire building in Tokyo, Hong Kong, and elsewhere may be seen as a natural extension of operations, it is clear that to mount sales in these locations is inordinately expensive. Hammer prices must meet expectations if the new branches are to make a profit, and the reverse happened. Prices fell.

Although it might have been expected that in hard times sellers would put

In spite of the state of the economy, Van Gogh's Le Jardin du Poète brought a record \$5,200,000 recently at Christie's, New York.

many works of art on the market, the opposite seems to have occurred. News of faltering prices persuaded many wavering sellers to wait for the market to pick up. The gradual lifting in the United States of the estate-tax threshold to \$600,000 in 1986 will also enable beneficiaries in that nation to keep much that would otherwise have reached the salesroom.

QUALITY PAYS OFF

In spite of the unfavorable conditions for auctioneers, prices for the best-quality material in nearly every field have been soaring. Why? One important explanation is that there are few better investments. Bonds and other securities may yield 20 percent these days, but top-quality art seems to appreciate even more rapidly. Owners of exceptional works of art therefore have tended to keep their pieces; by reducing the supply, they also

boost prices of available works.

The dominant feature of the market worldwide has been the resistance of buyers to goods of mediocre quality, goods in poor condition, and even those that have been cleverly restored. What this probably means is that the serious buyers, whether institutional or private, who recognize outstanding quality will always manage to find the money to buy whenever such items appear. By contrast, the casual buyer who is in the market for what the trade calls "commercial goods," perhaps decorative items of moderate quality, will purchase only when a buoyant economy is putting extra money in his pocket.

There is also a growing professionalism, not only among dealers and auctioneers but also among buyers in museums and galleries. The gap between these professionals and the enthusiastic amateur is widening all the time, and only the foolhardy will buy at auction without considerable knowledge or expert advice.

APPRECIATING OLD MASTERS

The leading market for old masters is still London, mainly because important material from Europe continues to be sent there. In addition, of course, the United Kingdom has long been the richest storehouse and source of old masters generally. Over the last year, however, the percentage of unsold lots has risen. A careful analysis of each sale will usually reveal special reasons for unsold paintings in the high price range. The failures lower down the scale often occur with paintings the trade itself has been unable to sell and has put into auction as a last resort.

Over the next ten years the center of operations for old masters may shift to New York, depending on how the demand from American museums and collectors develops. Many museums seem to receive a steady flow of financial bequests, and old masters of the right quality are still high on the shopping list. Nevertheless, the emphasis is moving perceptibly toward both nineteenth- and twentieth-century American art.

If prices for any of the old-master schools are slipping, early Italian reli-



Sold for \$370,000 at Sotheby's, London, The Damsel of the Sanct Grail, by Dante Gabriel Rossetti, was one of the many record prices established for nineteenth-century artists last year.

gious paintings must be counted among them. Garrotted saints are felt to be out of keeping with the style and atmosphere of most contemporary decor, and, unless of the highest quality, such works are expected to maintain their below-average rate of appreciation. Similarly, the more frilly and effete works of the eighteenth-century French school seem out of harmony with our hard-edged times. Here again, prices for anything but the finest examples have moved slowly.

PATRIOTISM AND PRICE

From the beginning of the recession, in 1978, a growing cultural nationalism has been evident everywhere. In an unstable world, buyers have sought to link themselves to the culture to which they belong by acquiring works of art by their compatriots. Americans, for example, have tended particularly to buy American paintings. As a result, prices for works from the Hudson Riv-



Norman Rockwell's The Homecoming brought a record \$230,000 at Phillips, New York, last April.

er and Luminist schools and the Ashcan and New York schools have forged ahead in the market over the last four years.

The European schools of principally national rather than international standing have also been in great demand in their home countries. These include the Macchiaioli in Italy, the Neoclassicists and Pre-Raphaelites in Britain, and the early Romantics in Germany.

Indeed, patriotic buying has extended far and wide. Much good Canadian, South American, Australian, and South African painting of the nineteenth and twentieth centuries has been substantially revalued, partly on genuine artistic grounds, but partly as a result of spirited bidding from the native museums and collectors eager to bring home what they regard as part of the national heritage.

Another significant trend of the last five years—one that is still affecting prices—is the reappraisal of the less celebrated schools of painting that were active during the period of Impressionists and Post-Impressionists, but which have remained somewhat under their shadow. Of these, the Expressionists have been the subject of a major revaluation; many Expressionist works recently broke through



Prices for works by Paul Signac are up by 300 percent in the last ten years. Les Balancelles brought \$356,000 at Sotheby's, London, last December.

the \$200,000 level. At such prices, they still remain inexpensive in relation to the Impressionists and may appreciate in value.

Among English schools, second and third looks are being taken at the New English Art Club and the Camden Town, Bloomsbury, and London groups. New records have been set for works by their leading members despite the troubled economy, a performance that augurs well for prices when the recovery begins.

Where there have been problems in the market for paintings, they have been almost entirely in the low- to medium-price/quality range. In the case of old-master paintings as well as nineteenth- and twentieth-century works, the \$1,000 to \$5,000 range has broadly speaking been the hardest to sell. The fact is that an enormous number of indifferent paintings were produced in Europe from the Middle Ages onwards. Although their prices may creep up, no major revaluations are

seen as ever likely to take place.

Prices for European porcelain have fallen at the bottom of the market and risen at the top. French, Italian, and English porcelain has sold well in both London and New York. There has been some weakness in German porcelain, though, since the German economy and currency weakened a year ago; prices are now running 15 to 20 percent below the peak. Really uninteresting or damaged pieces of any nationality have become hard, if not impossible, to sell. Most unsold lots at ceramics auctions are made up of the bottom 25 percent of the market, which has fallen away altogether in the past several months.

In the Oriental field, the weakness of the Japanese economy and consequent cutbacks in spending have affected all but the best-quality T'ang and Sung ceramics. The prices of unexceptional Imari and Arita wares have fallen by as much as 30 percent in Japan and are now well below those achieved in the West.

The finest imperial wares of the Ch'ing dynasty still command enormous prices in Hong Kong, where Chinese demand appears to be untouched



A Japanese dealer paid about \$1.5 million at Sotheby's, London, for this fifteenth-century Ming jar.

by the recession. Prices for Oriental ceramics in London have weakened, compared with those paid at auction in New York, and vendors are fortunate that the salesrooms offer such flexibility in the placing of goods for sale.

DOWN GOES GOLD

Although jewelry perhaps lies outside the mainstream of the art market, it accounts for no less than 15 percent of the leading salesrooms' turnover, with gold boxes and other works of art adding another 6 percent. The continued weakness in the prices of gold and diamonds has taken a heavy toll in these markets. Potential buyers have been fully aware that the price of investment-grade diamonds has fallen 60 percent from the March 1980 high and that gold was down almost as much. As a result, sales of jewelry set with important stones were disappointing at the big autumn sales in Switzerland. The going in New York and London was almost as tough. On the other hand, jewelry of low breakup but high aesthetic value by the foremost designers of the nineteenth and twentieth centuries continues to constitute a strong market.

Most art buyers today are, whether consciously or not, plainly making a financial investment. The disappointing performance of gold, which to most people ranks as the number-one

Privileged Settings

Locust Valley, New York

FRENCH COUNTRY ESTATE; Inspired by the great French châteaux of the late 19th Century, this 30-room mansion reflects superior workmanship and concentrated attention to detail. Surrounded by 13 wooded and landscaped acres with two-room guest house and gatehouse with apartment. \$1,000,000 Brochure #C 1-124



Locust Valley, New York

Eagle Lake, Texas

ANTHONY'S BAYOU; Secluded on 53 acres of pasture and woodland, traversed by gentle bayou waters, this handsome residence is an exemplar of contemporary French design. With its complement of farm dependencies, the estate is also a valuable hunting farm. \$980,000 Brochure #C 15-20



Eagle Lake, Texas

Mendham Township, New Jersey

STORAGE HOUSE; One hour from Manhattan, this superb temporary residence embraces a 15½-acre setting of gardens and woodland. Geared for grand-scale entertaining, the recently-renovated, four-room interior boasts custom appointments throughout. Tennis court and guest house. \$675,000 Brochure #C 8-13



Mendham Township, New Jersey

Malibu, California

SEASIDE VILLA; "A celebration of beauty", acclaimed *Architectural Digest* of this extraordinary villa on Malibu Beach. Designed and constructed to exacting standards, the nine-room residence boasts an expansive entertainment wing and surround-pool and whirlpool spa. \$4,500,000 Brochure #C 21-24



Malibu, California

Lambertville, New Jersey

THE JOSEPH M. ROEBLING ESTATE; Once the setting for the famed Harmony Hollow fox hunt, this grand 415-acre estate boasts an extensive equestrian and canine complex. Dating back to 1745, the magnificent, fully renovated Colonial manor is fronted by a 2½-acre lake. \$1,950,000 Brochure #C 8-15



Lambertville, New Jersey

ROTHEBY'S

ROTHEBY'S INTERNATIONAL REALTY

100 Madison Ave. New York 10021
Telephone: 212/472-3165

New York City
Washington, DC
Los Angeles
Warrenton, VA

Palm Beach
Brenton
Atlanta

INVESTOR'S FILE

alternative investment, tends to make the art market seem a safer and more profitable home for their money.

THE SILVER PENDULUM

The price of silver bullion is also languishing 80 percent below the peak reached when Bunker Hunt tried to rig the market in early 1980. Even so, prices for antique silver have held up surprisingly well. There is, however irrational it may seem, a link between metal and artifact: the less artistry a piece of silver displays, the closer its value will be to the melt price.

Consequently, the least attractive nineteenth- and twentieth-century table services have been following the bullion price and selling close to and sometimes even below it. Even fine eighteenth-century table services have been selling well below the retail price of modern reproductions.

For once, most experts seem to agree that at the higher end of the market, the revaluation over the last five years of nineteenth-century silver vis à vis eighteenth has gone too far. It is time for the pendulum to swing back. Certainly, the better-quality eighteenth-century pieces have been realizing very high prices. But the market as a whole has been patchy. Middle Eastern and South American buying has become more erratic, and throughout Europe and North America the shortage of cash has kept small-time collectors away from the market.

A BOOM IN FURNITURE

The best eighteenth-century French furniture has commanded extremely high prices ever since it was made; the pieces have rated above those of any other nation. Gradually, over the last five years, the finest English furniture has begun to close the gap. Taste has swung toward the restrained elegance of the English styles, with new record prices at every major sale.

Not only eighteenth-century pieces are being revalued; Victorian and Edwardian reproductions and originals tend to be gaining ground. Full credit is now being given to the high standards of craftsmanship often evident during these periods. Prices are up, even for the massive and ornate Victorian pieces that were considered



A world record for a piece of English furniture, this early-eighteenth-century Queen Anne black japanned bureau bookcase recently sold for \$860,000 at Christie's, New York.

monstrosities twenty years ago. The notable casualty in the field of furniture is Art Nouveau works in general. Yet it must be noted that Art Nouveau and Art Deco furniture by the leading designers has held up well.

Anyone entering the art market today would do well to give careful thought to the effect of changes in exchange rates on value. A great many works of art are in demand internationally, of course, but many more may be expected to achieve their highest price in one particular market. Investors should therefore avoid purchasing works for resale in a nation, such as Italy, where the currency is weakening; the effect is akin to giving a discount. Conversely, buyers can improve their investment outlook by buying in a weak currency works of art that will be readily saleable in a country such as Switzerland or Japan, where the currency is expected to grow stronger. If the international auction network develops even further, it may become possible to sell works of art in yet more locations, and the exchange-rate factor will assume even greater significance.

SELECTION OF WORLD RECORDS SET FOR NINETEENTH- AND TWENTIETH-CENTURY ARTISTS IN 1981

NINETEENTH CENTURY

Cristiano Banti	\$65,000
John Brett	\$30,000
Edgar Degas	\$2,200,000
James Ensor	\$350,000
Caspar David Friedrich	\$340,000
Jean Léon Gérôme	\$176,000
Spencer Frederick Gore	\$48,000
Edith Hayllar	\$72,000
Joseph Anton Koch	\$120,000
Cornelius Krieghoff	\$124,000
Mihály von Munkácsy	\$52,000
John O'Connor	\$36,000
Henry Nelson O'Neill	\$54,000
Dante Gabriel Rossetti	\$370,000
Byam John Shaw	\$44,000
Alfred Sisley	\$640,000
Marcus Stone	\$25,000
James Tissot	\$120,000
Robert Zünd	\$32,000

TWENTIETH CENTURY

Francis Bacon	\$350,000
Giacomo Balla	\$180,000
Balthus	\$100,000
William Baziotes	\$130,000
Max Beckmann	\$600,000
Robert Bevan	\$76,000
Marc Chagall	\$600,000
André Derain	\$380,000
Raoul Dufy	\$240,000
Arshile Gorky	\$280,000
John Graham	\$140,000
Erich Heckel	\$297,000
Fernand Léger	\$960,000
Morris Louis	\$250,000
Aristide Maillol	\$148,000
Amedeo Modigliani	\$770,000
Kenneth Noland	\$300,000
Robert Rauschenberg	\$170,000
Diego Rivera	\$190,000
Stanley Spencer	\$130,000
Frank Stella	\$225,000
Rufino Tamayo	\$200,000
Cy Twombly	\$175,000

NOTE: Records set in pounds sterling have been converted at the average exchange rate ruling through 1981: £1 = US\$2.00.

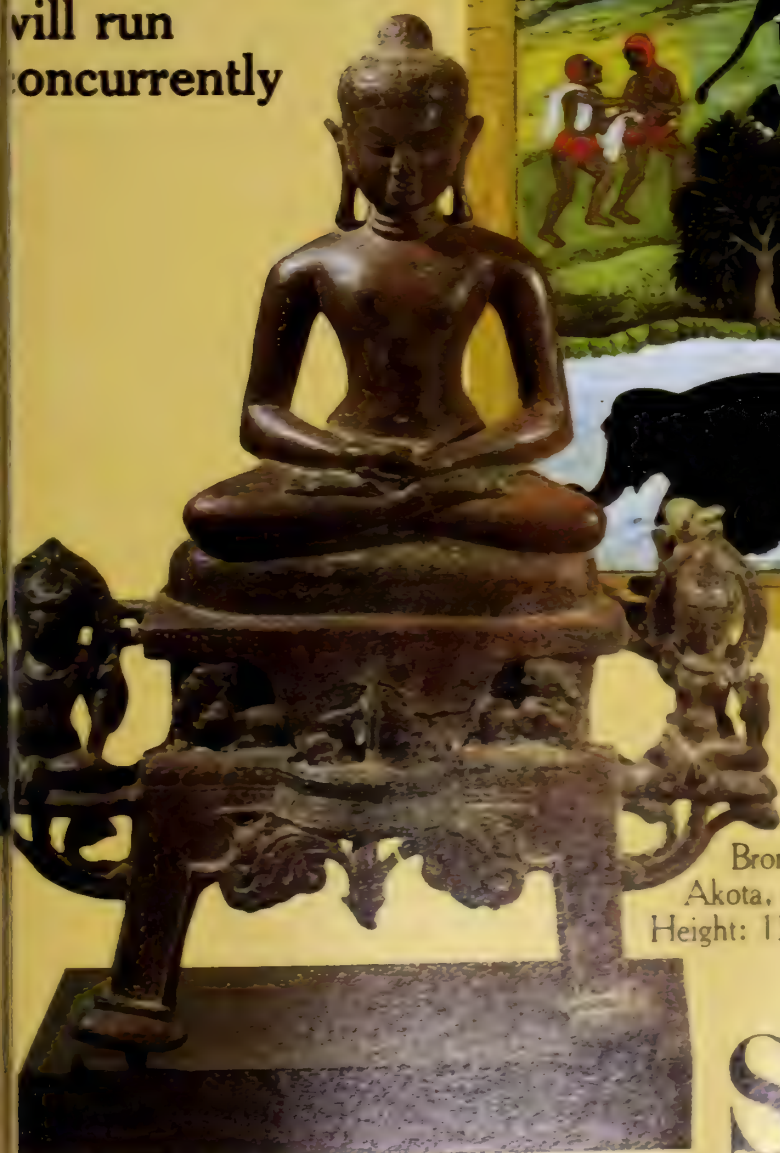
Two Thousand Years of Indian Art

5th-23rd April 1982

An Exhibition of
Watercolours and
Drawings of India
(c. 1820-1850) by
William and
Thomas Prinsep
will run
concurrently

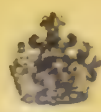


A miniature of Elephants by a river.
Mewar, 1st half of 17th century.
12" x 8" (30.6 cms x 22.8 cms)



Bronze figure of Rishabhanatha.
Akota, c. 700 A.D.
Height: 13½" (34.5 cms)

Spink



Spink & Son Ltd., King Street, St James's, London SW1. Tel: 01-930 7888 (24 hrs) Telex: 916711

English Paintings and Watercolours - Silver, Gold and Platinum - Art - Medals - Coins Ancient and Modern - Banknotes - Jewellery - Paperweights - Bullion

FOOD

A SPINY DELICACY

EVAN JONES

As much wild bounty as there may be in Maine's Penobscot Bay and other coastal areas like it, few creatures have been more ignored by American food lovers than the sea urchins of these rocky shores. Most of the time, they are left to idle about the low-water line in shallow tide pools, crevices, and easy-running, salty creeks. Only recently has the appeal of sea urchins begun to stimulate the appetite of American oceanside epicures.

When opened and drained of all but their salmon-pink roe, these edible creatures offer up, in a spiky globular cup, one of the finest delicacies to come from the sea. Sprinkled with the juice of a lime or a lemon, eaten with a silver spoon like caviar, or, even better, scooped out with a chunk of crusty French bread, fresh sea-urchin coral is redolent of the ocean. It's tempting to think it was always intended by nature to be eaten on shore or on deck, as close to saltwater as possible. When sips of cool, dry white wine complement the fare, no beachcombers' picnic could be more festive.

It's a safe bet that these Muppet-like balls—mossy green or blackish purple—would have been called beach porcupines, had they been named in America. To bathers or toddlers running in the sand they constitute a menace, for they cluster by the score in their sodden hiding places, and no one who has ever stepped on one with a bare foot is likely to forget the sting of its sharp spines.

It may be equally surprising to wanderers along sandy shores that the sea urchin is a relative of the starfish, an affinity that is hidden until the prickly urchin is turned over. Its name derives from the old English word for spiny hedgehog, but it is the small creature's mouth—found in the center of the bottom side—that is star shaped. This small, white membrane is a pentagon, a mouth that is actually five jaws. Biologists call these five articulated jaws that move toward a common center

Evan Jones, well-known for his writings on American food, is coauthor with his wife, Judith, of The Book of Bread, to be published this fall.



ILLUSTRATIONS BY KIM BELGER

“Aristotle's lantern,” because, they say, the shape is that of a five-sided lantern first described by Aristotle.

Once the shell is open, the sea urchin shows its starfish lineage more clearly. The interior of the globe is divided into five parts, in each of which lies the roe, or sperm sac, which curves gracefully toward an outward point. Were you to remove the gonads as a unit, they would look much like a starfish when laid on a flat surface. In my own experience, those that are most gustatorially satisfying have roe that is attractively pink, but sperm sacs range in color from almost white to bright orange, and all are edible. It may seem a pity that most people who have encountered the sea urchin—even those who prefer to avoid the sharp pain of sudden unwary contact—covet them for the comment they arouse when they are included in sea-shell collections.

But in spite of their forbidding shells, sea urchins (or sea eggs, as they are also called) were discovered as a gastronomic delight in the dim past—even before they were served, as the Greek myth tells us, at the wedding of Hebe, the daughter of Zeus. For modern-day Greeks, they continue to be a favorite seaside treat. Only a year or so ago, on the quay at Rethymnon, Crete, my wife and I bought a half-dozen from the basket of a peddler, who opened them with a stubby knife; and

not long afterward, while dining beside the nearby Chania harbor, we found them in a murky Greek sauce that accompanied a garlic-sweet yogurt-and-octopus salad. The tiny mouthfuls from the fish peddler had it all over the restaurant rendition.

From the Mediterranean to the Caribbean to the Pacific—in much of the coastal world, in fact—devotees of sea urchins like them best in their freshly opened, uncooked state. On seagirt Scottish islands a couple of centuries back, the crofters sometimes used sea-urchin coral in place of butter on their bread; and in Tokyo during the American occupation, an early sign of the blending of cultures was a canapé spread consisting of silky Yankee cream cheese laced with pickled sea-urchin roe.

In this country, I can easily satisfy my taste for this ocean delicacy in any of Manhattan's numerous Japanese restaurants. In these hostilities, urchin roe is served like fresh caviar, in a pretty sashimi bowl with minute shreds of dark seaweed crossed on top. Most of the supply in New York comes from Maine and the Bay of Fundy. For Japan itself, where the demand far exceeds the supply, scuba divers in British Columbia collect the prickly crustaceans in fairly deep Pacific coastal waters. The roe is then shipped to Tokyo by air freight.

At home, whenever sea urchins are

readily available from specialty fish markets, I prefer to serve them simply, a few to a plate, like oysters, as a first course. They weren't served that way, I must admit, the first time I had them in Guadeloupe some years ago. On a visit to the village of St. François, I found myself one sunny day at Chez Hortense, a Creole eating place through whose windowless, open walls there occasionally wafted a Leeward Islands breeze. As both cook and proprietor, the attractive, dark-skinned Hortense opened *les oursins* with a fast turn of a sharp blade around each pincushion shell. By lifting one half of the sphere away, she exposed the five-branched ovaries, then shook out the viscera. For those of her customers who preferred sea urchins cooked, she said, she served them with lemon juice after they had been grilled in their shells on a wood fire. Or she might make a canapé by sautéing onion, garlic, and parsley and adding the roe before putting the delicious concoction on croutons fried in butter.

The reputation of Chez Hortense, though, was based primarily on the concoction known in the Antilles as *blaffe*. This island seafood casserole, she told me, is made one way in Martinique, another in Aruba, but no matter where, it is always as distinctive as the cook standing over the pot.

The dish I watched her prepare began when she marinated the roe of at least four dozen urchins in the juice of numerous lemons seasoned with hot pepper and garlic. She mixed lightly sautéed minced onions with a bit of garlic and chunks of ripe tomatoes in a casserole, adding Caribbean spices and some broth. She then stirred the marinated roe into the liquid, now somewhat reduced, and let it simmer a few minutes before dishing it up. Served with a rich *riz aromatisé*, it was remarkable, and I still remember my surprise that the taste of the roe hadn't been done in by the spicy accents.

Blaffe should not be confused with *oursinado*, that creamy seafood dish served along the Côte d'Azur. One Christmas season at an auberge in Plascassier called La Maillane, the *patronne* brought out a bushel of nee-



dle-covered spheres and asked if we would like some for dinner. Moments later, at our table before a crackling fire, she set down two deep platters. One was laden with slices of poached sea bass, whitefish, and bream, and the other, with sliced French bread inundated by a glowing sauce conjured out of fish stock, butter, egg yolks, and the gonads of several dozen sea urchins. Our hostess slipped pieces of fish onto our plates along with a bread slice and an abundance of the *oursinado* sauce.

In France, soufflés of *oursins* are not uncommon, and *purée d'oursins*, after all, is well-known as a filling for vol-au-vent, or as a spread for rondelles of fried bread to be served as *amuse-gueules*. Boiled like an ordinary egg, sea-urchin roe may also be sieved and mixed with mayonnaise.

All this gilding the lily, so to speak, may have originated in the pre-Christian era, when, reports have it, a notorious Roman praetor fêted a priest of Mars at a supper that began with sea urchins garnished with a parsley, mint, and fermented-honey sauce. At the fabled Trimalchio's feast, for that matter, the chef saw to it that oceanic porcupines were represented by quinces covered with thorns.

Modern Italians are at least as fond of sea urchins, and they consume them avidly, mostly in sight and sound of foam-capped waves. It's said that of

all of Italy's shores, there is no better spot to fish for them than among the foundation rocks of Strombolicchio, the tiny Sicilian islet next to the volcano of Stromboli. On our own West Coast, generations have passed since Italian immigrants established their claims to the purple urchins, sold like oysters on the half-shell at Fisherman's Wharf; and as a result the San Francisco supply is limited enough to require orders in advance.

Going after your own may be more fun than dealing with harried fishmongers. On the beach all you need is a basket, gardener's gloves, a knife for opening the shells, and a tide-washed cove. Or you can make the search for sea urchins a fitting end to hours of snorkeling. In *A Book of Middle Eastern Food*, Claudia Roden captures the essence of the sport near Alexandria: "It is a pleasure," she writes, "to swim out to the rocks, dive into the sea, and discover hosts of dark purple and black, spiky, jewel-like balls clinging fast to the rocks." Moreover, she continues, it is "a triumph to wrench them away, and a delight to cut a piece off the top, squeeze a little lemon over the soft, salmon-colored flesh, scoop it out with some bread, and savor the subtle iodized taste, lulled by the rhythm of the sea." It's a scene that takes one back in time—perhaps to one of the earliest luxurious al fresco meals beside the pounding ocean.

FRANK CARO

CHINESE ART



41 EAST 57TH STREET, NEW YORK, N.Y. 10022 • (212) PL 3-2166

CHICAGO'S LARGEST ANTIQUE DEALER

featuring

FURNITURE

French, English, & Continental

SILVER

CHANDELIERS

PORCELAIN

BRONZES

ORIENTAL ART

Large & Varied Selection

PAINTINGS

CLOCKS

ART GLASS

BRIC-A-BRAC

DOROTHY DOUGHTY & BOEHM BIRDS
& MUCH, MUCH MORE ALL AT

Donrose Galleries

751 N. WELLS CHICAGO, ILLINOIS

312/337-4052 MON.-SAT. 10-5

WHOLESALE & RETAIL

We are interested in purchasing worthwhile ART of all periods.

VISA & MASTER CHARGE

Everyone profits when we find adaptive uses for our fine historic buildings which are sound and usable. Unique business quarters can be found at bargain prices. Restoration and rejuvenation provide employment for the construction industry. And historic landmarks are retained in their communities. Historic preservation makes good business sense.

For more information on historic preservation, write Membership Department, Office of Public Affairs, The National Trust for Historic Preservation, 740 Jackson Place, NW, Washington, DC 20006.

**Historic Preservation
makes cents.**



PROFILES IN AMERICAN ART

The collector's edition

Sergei Bongart
George Carlson
John Clymer
Edward Fraughton
Glenna Goodacre
Wilson Hurley

Bob Kuhn
Conrad Schwiering
Eric Sloane
John Stobart
Donald Teague
William Whitaker

PROFILES IN AMERICAN ART, the award winning television series, is now available in a beautiful collector's edition for exclusive enjoyment and study in your own home.

The twelve films are recorded on individual laser-read video discs with stereophonic sound. A complimentary video player accompanies each set. Twelve companion leather bound volumes, numbered and bearing the signatures of the artists, completes this distinctive audio visual addition to your personal art library.

Limited to 100 sets, this unique art experience is a joy to own, an investment to treasure, and a prestigious gift for the discriminating collector.

The collector's edition is available for viewing at:

Carson Gallery
730 17th Street
Denver, CO 80202
(303) 573-5938

Fenn Galleries Ltd.
1075 Paseo de Peralta
Santa Fe, NM 87501
(505) 982-4631

Stremmel Galleries, Ltd.
1400 S. Virginia Street
Reno, NV 89502
(702) 786-0558

Trailside Galleries
P.O. Box 1149
Jackson, WY 83001
(307) 733-3186

Trailside Galleries
7330 Scottsdale Mall
Scottsdale, AZ 85251
(602) 945-7751

WINE

GRAVEL ROAD TO GREATNESS

ANTHONY DIAS BLUE

To describe a fine California wine these days—and the products of Stony Hill are just that—one needs to provide some context. It seems as if a clever little winery is lurking behind every tree in Napa County now. The area is overrun with small “premium” establishments, each one vying for its place in the consuming public’s consciousness, each one striving to become the next “hot” boutique winery.

Altogether, about 130 wineries dot Napa’s hills and valleys. Some—such as Christian Brothers and Charles Krug—are large, big-volume operations that produce well-made but essentially simple wines that sell for low to moderate prices. Others are medium-sized estates, such as Robert Mondavi, Louis Martini, Beaulieu, Beringer, and Sterling, which make a large variety of top-quality wines that sell at moderate to high prices. But most are small, personal wineries, producing as much as 40,000 cases or as little as a few hundred cases of carefully made and usually expensive wines. But as many a consumer has discovered, smallness and even great care do not guarantee an excellent product.

In fact, big wineries, such as Charles Krug, often make very good wines; medium-sized wineries, like Beringer, often make superb wines; and the tiny boutiques frequently make wines that can be described most charitably only as flawed. Nevertheless, both wine-makers and consumers have become infatuated with the idea that a small winery at which much of the vineyard tending and wine making is done by hand is where they can find excellent wines. They have yet to learn that there are factors necessary beyond smallness, beyond a good, well-run vineyard and intelligent and attentive wine making, beyond money, and even—very important—beyond luck. Those factors are less tangible, but they seem to be essential in the creation of great wine. All of these conditions are evident in the Napa Valley’s most celebrated and most imitated winery, Stony Hill.

Anthony Dias Blue is a nationally syndicated wine columnist.



PHOTOGRAPHS BY FRED LYON

Stony Hill is well off Route 29, Napa’s main road, next to which most of the large commercial wineries are conveniently situated. It is a study in contrast with those establishments. Most tourists who visit the valley stop at these for a one-hour guided tour, in which they can admire the gigantic German bladder presses built to accommodate vast quantities of grapes at a time, the high-speed centrifuges that strip all solids from the new wines, the miles of thick rubber tubing used to move large volumes of wine from tank to tank, and the row upon row of gleaming stainless-steel tanks enclosed in refrigerated jackets to cool the wines inside. Then they can buy souvenirs bearing the winery’s logo-type: T-shirts, glasses, corkscrews, cookbooks—and as much wine as they want to carry home.

To get to Stony Hill you must leave Route 29 and follow a one-lane gravel road, announced by a “Private Property, No Trespassing” sign. Ascending steeply through carefully tended vineyards set on terraces etched deep into the hillsides, the track curls up the flank of craggy Spring Mountain. Here a small, hand-painted sign states: “Stony Hill Vineyard, Visitors by Appointment Only.” The winery itself

Grapes grow on a terraced hillside at Stony Hill in Napa Valley.

is a small building with a corrugated metal roof. Outside, a small crushing machine sits on a concrete block. Inside are three levels of oak barrels across from two oak storage tanks. There are no centrifuges; the wines are clarified with bentonite, a clay substance that, like egg whites in broth, draws out impurities.

In essence, the making of wine is a very simple process. Grapes grow and ripen in the sun. When they reach an optimum balance between acidity and sweetness they are harvested. Their juices are extracted by crushing, and yeast converts the sugar to alcohol. The new wine is aged for a time in barrels and then bottled.

Excellent wine requires great grapes, ideal, well-drained soil, a favorable climate, good vineyard management, and skillful and careful wine making. At Stony Hill all of these conditions are met, and more.

The proprietor of the winery is Eleanor McCrea, who has the lively eyes, sharp mind, and energetic bearing of women half her age. She and her husband, Fred, bought the property in 1943. “We just loved this valley,”

Mrs. McCrea recalls with pleasure.

The McCreas began slowly, carefully cultivating five acres at a time. They sought the advice of the viticulture experts at the University of California at Davis, which was the country's top-ranking department of viticulture and enology, and were told that the Chardonnay, the great white grape of Burgundy, might grow successfully on their well-drained hillside. Fred McCrea bought Chardonnay cuttings from California wine pioneers the Wente brothers, whose commercial vineyards were among the few that grew them at that time. (In 1960, there were only 295 acres of Chardonnay grapes in the whole state, as opposed to 16,000 acres under cultivation today.) Along with the Chardonnay he planted two other white-wine varieties, the spicy and earthy Gewürztraminer, a native of Alsace, and the delicate white Riesling, originally from Germany. The McCreas also planted a small plot of Semillon, a native of Bordeaux, which here is dried into raisins in the September sun and made into a sweet wine.

"In 1951 we made our first wine," Eleanor McCrea remembers. "We made two barrels and threw most of it away. It's an advantage to start really small; the mistakes aren't so painful. Also, we built our winery when things were much cheaper."

Stony Hill became a bonded winery in 1952, but for another ten years the McCreas continued to make small experimental lots. Although Fred McCrea was busy as the head of the San Francisco office of the giant McCann-Erickson advertising agency, he found time to fine tune his viticultural and enological skills. By 1960 he was good enough to win a gold medal for Chardonnay at the state fair.

Such a period of slow and careful growth is a luxury that today's new wineries can hardly afford. Developed vineyard land costs as much as \$35,000 an acre, and to fit out even a tiny winery with equipment runs well over \$1 million. At those prices, the new Napa entrepreneur has no time to experiment. He must rush his wines to market or be devoured by interest rates.



Toast of the winery Eleanor McCrea.

While Fred McCrea was perfecting his wine-making skills, he would serve his wine to friends. "People would ask if they could buy some," Eleanor McCrea recalls. "That's how our mailing list got started." Today, Stony Hill sells only 4,000 cases of its wine annually, almost entirely through its mailing list, and to get on it one must wait at least two years. Each year, 1,700 people receive the winery's printed offering, and orders are filled "first come, first served." Anyone who hasn't placed an order for two consecutive years is dropped from the list.

In 1962, the McCreas took up wine making full-time, and Stony Hill became a serious, working winery. For fifteen years it turned out wines that set the standard for excellence throughout California. Then, in 1977, Fred McCrea died, and the industry held its breath, waiting for Stony Hill to change or be sold.

But nothing changed. Continuity remained a Stony Hill hallmark. Carrying on with Fred McCrea's dream are his widow and a young vintner he trained himself, Michael Chelini. Fred McCrea found him at Sterling Vineyards in 1971, when he was an assistant to superstar winemaker Ric Forman, who would go on to make for Sterling some of the most admired

wines the Napa Valley produced in the early seventies. Mike absorbed everything Fred had to teach him. Like McCrea, Chelini does not have a college degree in enology or viticulture. Although he has taken courses here and there, essentially he has learned his trade by working at it.

One of the things he learned about was oak. In the late 1950s California vintners discovered that one of the important elements in the making of great French Chardonnays was the complexity added to the wine by the oak of the barrels in which it is aged. For the right effect the barrels had to be fashioned from oak trees grown in the forests of France; and in California the rush for French oak barrels became a stampede. The state's Chardonnays began to taste more of wood than of fruit.

Throughout the oak fever, Fred McCrea adhered to his own highly refined sense of proportion. Although he used oak, he never allowed its flavor to intrude. While other wineries were producing macho Chardonnays with pronounced oakiness and high alcohol content, Stony Hill's wine remained elegant and understated. In fact, when they are first released, the McCrea Chardonnays seem muted and simple, but after a few years of bottle age they blossom, rich in nuance and meticulously balanced.

Mike Chelini inserts a long glass tube into a barrel of 1981 Chardonnay. He fills a glass with the pale golden liquid, swirls it around the glass, sniffs, and tastes. Although immature, the wine already displays the characteristic Stony Hill style—delicate yet earthy, with all the diverse elements of fruit, acid, and oak in harmonious balance. Like a good piece of theater, it has a beginning, a richly textured middle leading to a climax, and a smooth and neat dénouement. His eyes sparkle with pride. "Our wines are Fred's legacy," Mrs. McCrea says. "They reflect his life and his dream." Each bottle that bears the Stony Hill label holds a piece of that dream. Fred McCrea's educated palate, his sense of style, and his heart live on in the brilliant, golden liquid.



"An Elegant Lady"
Eduardo – Leon Garrido
1856 – 1906
Panel size – 21" × 16" – cm. 54.5 × 41
Outside Frame 27" × 22" – cm. 69 × 56

"In Toronto" Fine Paintings by recorded artists

Abby Altson, Constant Artz, N. H. J. Baird, E. C. Barnes, Chas. Baxter, E. P. Berne-Bellecour, Maurice Bompard, C. Bouter, A. de Breanski, Edgar Bundy, J. Chelminski, Ivan Choultsse, Vincent Clare, Philip Connard, R. A., Benjamin Constant, Pierre O. J. Coomans, T. S. Cooper, Auguste Daini, Henry Dawson, G. J. Delfgaauw, R. Desverraux, Wm. Dommerson, Dietz Edzard, E. Eichinger, Otto Eichinger, Otto Erdman, Paraj S. Fabijanski, Harry Fidler, Edouard Frere, Edouardo Garrido, H. Goldthwaite, F. Goodall, A. M. Gorter, R. A., Paul Grolleron, G. de Hagemann, Georges Haquette, W. Hendriks, J. J. Henner, G. A. Holmes, Bernard de Hoog, Paul Hugues, David James, W. G. F. Jansen, Wm. Lee-Hankey, Henry Lerolle, A. A. Lesrel, C. S. Lidderdale, J. C. Maggs, Constantin Makovsky, E. van Marcke, J. E. Meadows, Hans van Meegrelen, Frans Moormans, M. Moretti, Charles L. L. Muller, C. M. Padday, H. H. Parker, Ernest Parton, J. Passmore, David Payne, James Peel, F. Roybet, Philip Sadee, J. Sanderson-Wells, Paul Schaan, Henry Schafer, Wm. Shayer, J. B. Smith, H. Hughes Stanton, C. Stoiloff, J. Thors, W. H. Van der Nat, E. Walbourne, Robert Watson, Alfred C. Weber, Jose Weiss, Maurice Wilks and Florent Willems.

FREDERICK THOM GALLERIES

194 Bloor Street West
(just west of Park Plaza Hotel)
Toronto M5S 1T8, Canada
Telephone: 416-921 5322
Area code: 416

George Chinnery Landscapes and Scenes of Life in India

Monday 5th—Saturday 18th April
9.30-6.00 (Weekdays) 10.00-1.00 (Saturdays)
Catalogues Available £2.00 each



Palanquin Bearers, Madras 1806.

14 × 19½ ins.

MARTYN GREGORY GALLERY
34 Bury Street, St. James's, London SW1Y 6AU 01-839 3731

BY APPOINTMENT
DEALERS IN ANTIQUE FURNITURE & WORKS OF ART
TO THE LATE QUEEN MARY

M. HARRIS & SONS

ESTABLISHED 1868

44/52 NEW OXFORD STREET, LONDON WC1A 1ES

Telephone: 01-636 2121

Telegrams: Artisonne London WC1A 1ES



A Regency period Lady's Writing Table veneered in Rosewood, crossbanded in yewwood and having fine quality gilt metal mounts. Circa 1815.

Attributed to W. Wilkinson, Cabinetmaker and Upholsterer
c. 1800, 18, Ludgate Hill

Width 3 ft. 2 in. Depth 1 ft. 6 in. H. 4 ft. 10 in.

BOOKS FOR THE CONNOISSEUR

THE ESSENCE OF THE STREAM

WILLIAM ZANDER

THE LAST POOL

HOWARD T. WALDEN 2d
CROWN PUBLISHERS, 1972

I'm writing this in January. It's been a mean winter, subzero cold and blizzards and freezing rain on top of them, so that the ground—and the slower parts of my favorite trout streams—seem to be sealed in shiny white plastic, maybe forever. Hard to believe life goes on under that.

But faith is one of the virtues that sustain the fisherman, and during this season one sustains one's faith by tying flies and tinkering with one's gear. As Howard Walden says, "These little jobs justify January, thaw the frozen memories of past Aprils and give an impetus to the next one."

The Last Pool is a one-volume revision of two Walden books that had long been out of print, *Upstream and Down* and *Big Stony* (Derrydale, 1938 and 1940). The first is a collection of personal essays on trout fishing; the second, a collection of short stories on the same theme. Both are classics that deserve to be widely known.

Why do I think so? Because the book tells modern man how to keep in touch with what is ultimately important—not just with nature, which is maybe too simple a solution and probably an invention of man himself, but with primitive religious roots, insofar as religion retains its connections with the nitty-gritty of survival.

I believe that fishing is one way of making such connections. The heart of fishing, however refined its methods, is predatory, like nature itself. The fact that Walden insists that the kill is the core of trout fishing might bother some readers, although some of the best moments in *The Last Pool* involve the releasing of fish back to the waters from which they've been taken.

But no matter how many trout an

Each month the editors ask an expert in some area of connoisseurship to discuss an outstanding book in his or her field of expertise, regardless of the book's date of publication. This month we turn to William Zander, a poet, author, teacher at Fairleigh Dickinson University, and dedicated angler.



MILTON C. WEILER

angler releases unharmed—one of the virtues of fly-fishing is that the trout rarely takes an artificial fly deep enough to cause permanent damage—he is playing God in matters of life and death. Or, on a simpler level, he is choosing not to eat what he might eat.

A paradox: the fisherman, the killer or potential killer, must love life passionately if he is to be a sportsman. Sportsmanship, says Walden, is "a sense of gladness in the happiness of a life other than one's own, including the trout's, and a sense of sorrow in all that detracts from this ideal." It is not enough to "go back to nature" to get away from it all. In "Challenge at the Elbow," a story in *Big Stony*, a young man who has suffered physically and emotionally in the war can't take this escape: "He had been simple enough to seek peace in mere physical environment. And now that he had found it, it was not enough. It was a fat, smug, squatting peace, a little insolent in its safe insulation from the struggling world."

Walden is excellent in showing a child's first awareness of the stakes involved. In the first essay in *Upstream and Down*, he describes the excitement of catching his first trout as a young boy: "This was a full moment, flooding warm with victory. But it held something also to prevent any smugness in triumph. I hadn't foreseen it

but it was there. . . . The trout seemed to me then, in some voiceless idiom of thought, a crystallization in the flesh of all the changing character of a running stream: the suavity of deep water, the dusky stillness of a pool, the gay abandon of a rapid and the play of light and shadow over them all. It might have been born, I thought, of these patterns of nature rather than the processes of eggs and fertilization, as if some secret chemistry of beauty had precipitated this form out of shadow and white sun, clean sand and mossy stone, roots and the derelict leaves, the ease of the backwater and the high strife of the central current. Here was the essence of the stream itself, before the trout began to fade in death, in its colors and clean fair lines, the immaculate continuity of head and body, body and tail."

Though the books abound in the sustaining faith of an angler, both are ultimately elegiac—not only about the ephemeral nature of beauty but also its destruction in the modern world. In "Places" Walden imagines a stream in the Canadian wilderness: "Somewhere in that sweep of geography is a stream I have never seen and doubtless shall never see. But I can sense what it looks like: the length of its stride and the hunch of the shoulders of the trout country that cradles it. Galleries of shelving granite and low balsams watch the parade of its water. If a sound is not a sound without a human ear to record it then this stream is flowing forever in a silence. . . . Below the long white whip of a rapid is the spread of a pool, and deep in its green translucent chill are shadows side by side and end to end, uniformly pointed as iron filings to a magnet. Deep under the little surface waves a hundred of these shadows come and go, change places with each other, assume shape and design in a streak of sunlight and then fade and become one with the dark bottom."

This is Walden's last pool. At the core of every serious angler, that vision is what ultimately sustains his faith. Knowing it's gone forever would make those rituals that "justify January" justify nothing.

WE'D LIKE TO ADD YOU TO OUR COLLECTION.

So many collectors come back to us time and time again, year after year. Because whether their interests lie in Art Nouveau, Art Deco or rare Japanese antiques, they know they can rely on us for quality and integrity.

You see, it is always difficult for us at Gallerie Areta to part with a cherished work of art. But it would be far more difficult for us to part with a customer of long standing.

Gallerie Areta. We'd like to add you to our collection of

satisfied customers throughout the world.

For further information, please write, phone or visit Gallerie Areta. Open Tuesday - Friday 11-6 and Saturday by appointment.



2212 Biscayne Boulevard
5th Floor
Miami, Florida
33137 (305) 576-2040

ART DECO, ART NOUVEAU
and JAPANESE ANTIQUES

Members of the
International Society of Appraisers

London's oldest print & picture dealers. Founded in 1750



**The Brig Sweet Home, 185 Tons.
Entering the Mersey off the Rock
Fort and Lighthouse.**
An oil painting on canvas. Signed
J. Heard 1841.
Size 24" x 36" (61 x 91 cms).



**The Parker
Gallery**

2 ALBEMARLE STREET PICCADILLY LONDON W1X 3HF

TELEPHONE 01-499 1906-7

Hours of Business: Monday to Friday 10-6.30. Closed on Saturday

TECHNOLOGY

MAKING MACHINES THINK

ROBIN WEBSTER

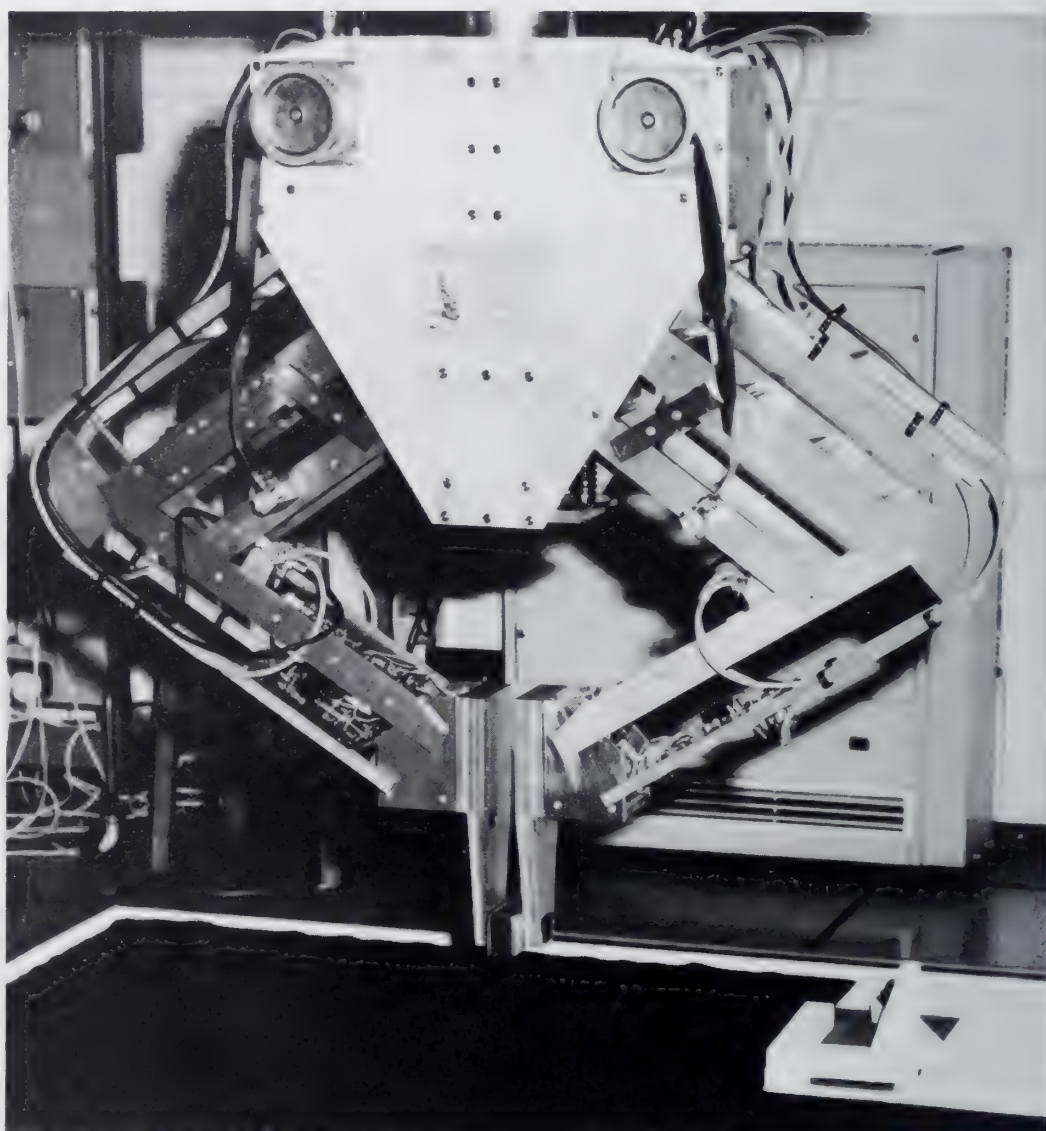
If meningitis is not accurately diagnosed within forty-eight hours, the patient may suffer irreversible brain damage or die. The trouble is, doctors often lack sufficient relevant information within that time and have to act on a blend of book knowledge, experience, and intuition. But now, fortunately, the human experts (and patients) can be helped by machines.

Yes, machines. It is true that the image of technology persists as a soulless, isolated entity, capable of performing only tremendous mechanical feats or superhuman calculating tasks—in short, as the antithesis of the subtle skills that human specialists can wield so efficiently. But computers have been developed today to contain “knowledge” about specific fields of human expertise. These systems can use such knowledge to proffer advice, suggestions, and even just hunches to humans faced with problems. They can, for example, help a doctor diagnose meningitis by asking the doctor a sequence of logical questions—each one dependent on the doctor’s previous answer—that will isolate the symptoms of the disease. Eventually they may even enter the realms of connoisseurship.

“Expert systems,” as these programs are known, are the product of a branch of computer science commonly called “artificial intelligence.” What AI means in practical terms, says Professor Donald Michie of the University of Edinburgh, “is that bit of computer science that deliberately sets itself to represent human concepts and to process human concepts in machines. Unlike most other sciences, AI is intimately tied to human nature. It is directly relevant to those people concerned with cultural values, human potential, and expertise.”

Although a highly regarded pioneer in his field, Michie does not relish the idea of being seen as part of the “computer priesthood.” Rather, he tries to show people how they can make themselves more expert so that they can use

Robin Webster is a British journalist who frequently writes about science and technology.



UNIVERSITY OF EDINBURGH

the new systems. The key for the time being is to understand that computers can be “friendly” machines, responding in simple written English to questions. Later on, “Out of the work currently being pursued by workers in the field of AI will come the *perceptive* computer. This system will be able to do what you mean, not what you say. It will be able to learn things your way from examples you give. The intelligent system will not have to have things spelled out for it.”

Michie (pronounced Mickey) appreciates the irony that the friendly face of computing grew out of development work that took place during the Second World War. He was on the scene every step of the way. “I left school

Some ten years ago, Donald Michie devised Freddy II, a robot that could learn how to assemble toys.

during the war with the idea of learning Japanese and being dropped in China,” he recalls. “But I turned up on the wrong date for my Japanese course. I was so miserable about it that the interviewing officer, to cheer me up, said that I could fill in time with the cipher course that had just started. I took to it very quickly, and in a short time a recruiting officer came over and said that he wanted me to forget about learning Japanese, if I didn’t mind, and would I report for work at Bletchley Park in Buckinghamshire.”

Much of what went on then at

Bletchley Park is still classified, but being sent there put the young Michie into the company of some of the great thinkers of that time, including the noted mathematicians Alan Turing and I. J. Good, and involved him in breaking the Enigma Code, used by the German forces in communication. His specific task: the development of an early computer called Colossus, also used in cracking German codes. From time to time, Michie sought help from other, more senior workers at Bletchley, most notably from Turing. "Turing was preaching AI at that time, although it didn't yet have that name," says Michie. "This had a tremendous effect on myself and a few other young people. To all of us it seemed that there was no sense in doing anything else when the war was over."

Nonetheless, after the war Michie accepted a scholarship at Balliol College, Oxford, in classics. Two terms later, he switched to medicine, obtaining an undergraduate degree in human anatomy and physiology, while breeding mice as part of a private interest he had developed in genetics. In time, the side interest turned into the main one, and Michie became a professional biologist. But he never lost his fascination with the concept of AI.

Ten years later, he wryly recalls, "I had this argument with a physiologist friend who said it was logically impossible for a machine to learn. So I told him that instead of arguing further, I would go ahead and build such a machine. And I did. It was made out of matchboxes and glass beads and cardboard—an incredible contraption—which could learn the game of tic-tac-toe." By 1961, the matchbox-game machine caught the attention of a visiting professor from Stanford University in California who was looking for projects of interest to the U.S. Navy's research department. And in due course, Michie accepted the offer of a visiting professorship at Stanford.

"One of the things I tried to do there was apply the principle of my matchbox machine to a problem, a really hard problem, that Bernard Woodrow in the electrical-engineering department was working on," explains Mi-

chie. "He had a system for balancing a pole on a motor-driven cart, but he was trying to work out whether or not a computer program could be written to watch a human being balance a pole on a cart and then try to develop its own similar strategy to do the same thing. I said it would be more interesting if the program could construct a strategy without copying an already existing skill, if it could be built entirely from trial-and-error experience. Woodrow said this was ridiculous, so once more there was a challenge."

The first step, Michie discovered, was to design a program that would simulate the same kind of rules used by human experts when they make decisions in their field of expertise. That is, the program had to be flexible enough to pick from alternative paths in the search for a conclusion—the machine had to "think" to keep the pole in balance. Michie's program was one of the earliest examples of an expert system. The date: 1966.

Next came the construction of Freddy, a one-armed robot with a camera for an eye and a world that consisted of a movable table supporting various wooden toys that could be assembled and disassembled. Again, the problem was to invent a program to make Freddy learn from experience. "The important aspects of the success with Freddy were the imparting of visual knowledge by teaching from examples," says Michie. "The system was able to recognize objects."

The most recent successor to Freddy is Freddy III, a much more sophisticated machine. "Freddy III is still in the early stages, but it will be used in educating people about computer concepts," says Michie. "There is a frantic need for new ways in which people can be taught about the new technologies, since the ordinary methods of doing this tend to bring out people's phobias. Rather than plunging students into the deep end with examples of quadratic equations or whatever, we will be using Freddy III to show them how to solve problems in a simple way." For instance, students will try to teach Freddy III how to place cups, saucers, and cutlery as table set-

tings. One student is being asked an even harder problem: devising a way to make Freddy recognize differently shaped chocolates. In either instance, explains Michie, "It will be a case of giving students the system and saying, 'These are its capabilities, this is how you tell it what to do,' and then letting them get on with the task of teaching the robot by example."

Michie divides his time between Edinburgh, where he has set up an experimental programming unit to deal in artificial intelligence, and other commitments ranging from lectures in the Soviet Union to teaching computer science at the University of Illinois. Almost everything he does has some tie to his field. His abiding interest in chess, for example, has led to his using the game as a way of formulating new ideas about the nature of decision making and intelligence.

Michie predicts that "in ten to twenty years from now there will be a market for two kinds of system. One will contain a 'chunk' of specially built expertise—maybe this kind of thing would be used by a company to do customized accounting, or something like that. The other kind of system is one to which you will be able to impart your own expertise; I think it is this second system which is going to be more important in terms of human morale. The ability to teach a machine will be a very augmenting experience."

Does that mean that machines can become connoisseurs? Michie does not doubt it. "With the expert system it will be possible to have a kind of preservation of history, a kind of personal immortality. Imagine being able to put your expertise about Ming vases or about art forgeries onto an expert system. And as expert system techniques get more subtle and responsive, it will be much easier to capture the mental profile of great practitioners. Just as we keep Arthur Rubinstein's performances on records, it should be possible to maintain a record of the very skilled behavior of great individuals." There is nothing unrealistic about the process, continues the professor. He has himself shown that the process has already started.

GEORGE II



A fine GEORGE II COFFEE POT with rococo decoration. Made in London in the year 1743 by JAMES GOULD who worked at the Golden Bottle in Avy Mary Lane. Height 9". Weight 30.5ozs.

The illustration above shows the unusual chased cover depicting a SATYR'S Head.

The Coffee Pot was probably made for Sir Robert Adair, born in 1659, who raised a regiment of foot for William III. He married four times, and at his death in 1745, was succeeded by the son of his first wife Penelope, daughter of Sir Robert Colville.

Our London and New York collections feature antique silver of the highest quality and always include exceptional and rare pieces of interest to the serious collector.

Our collection of Old Sheffield Plate is also one of the largest in the country.



S.J. SHRUBSOLE

LONDON 43 MUSEUM STREET LONDON WC1A 1LY TEL 01-405 2712 NEW YORK 104 EAST 57th STREET NEW YORK 10022 TEL 0101-212-75-38920
Member of the British Antique Dealers' Association and the National Antique and Art Dealers' Association of America

CONNOISSEUR

P.O. Box 10120
Des Moines, Iowa 50350

☐ YES!

Please enter my subscription to Connoisseur. One year for only \$19.95.

- ☐ My payment is enclosed (or)
☐ Please bill me _____
initial here

Charge Orders Subject to Publisher's Acceptance.

Name _____
please print

Address _____

City _____

State _____ Zip _____

Your first copy will be on its way to you in 6 to 12 weeks. Look for it! Connoisseur, A Publication of Hearst Magazines, A Division of The Hearst Corporation. (Above price applies in U.S. and Possessions only. All other countries add \$10 per year, payment must accompany order.)

W9CO

CHANGING YOUR ADDRESS?

If you are planning to move, please let us know at least eight weeks before changing your address by calling Toll Free 800/247-5470. State of Iowa residents call 800/532-1272.

PRESENT ADDRESS

Attach address label from a recent issue, or print your name and address exactly as shown on the label.

Name _____

Address _____

City _____

State _____ Zip _____

YOUR NEW ADDRESS

Name _____

Address _____

City _____

State _____ Zip _____

Mail this form to:

CONNOISSEUR

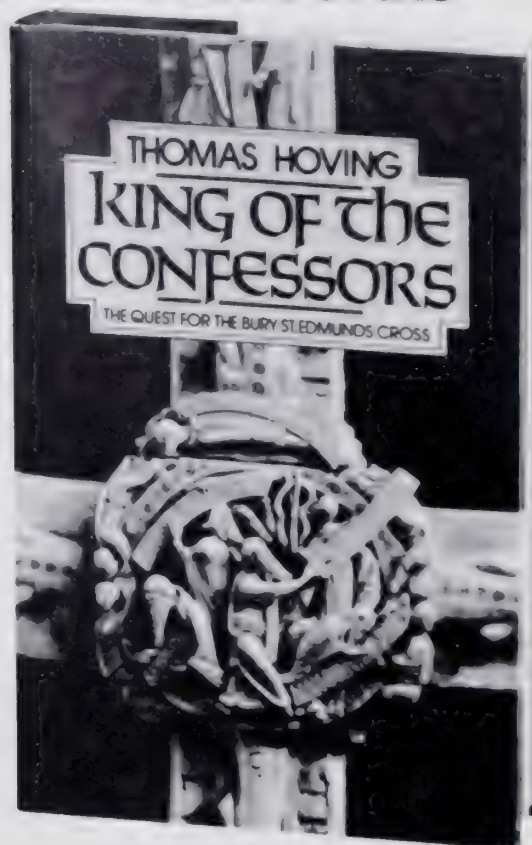
P.O. Box 10120
Des Moines, Iowa 50350

Thomas Hoving reveals the story behind the search for one of the greatest treasures of the medieval world.

'His account of the chase through the clandestine world of international art dealing... is written with the suspense and panache of a spy thriller.'

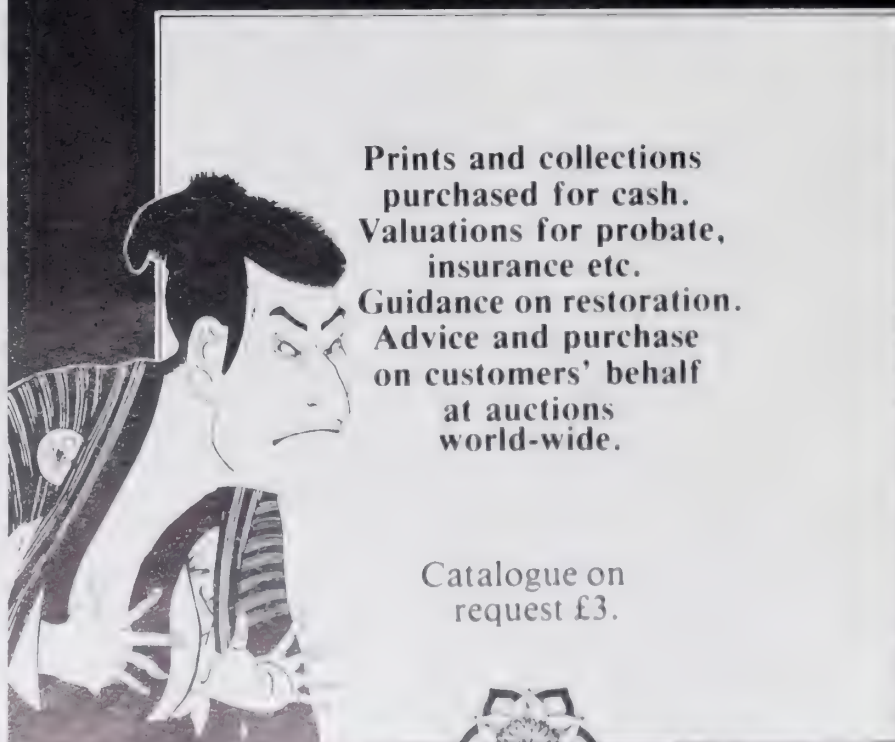
Bevis Hillier, The Times

Hamish Hamilton
£9.95 (UK only)



Robin Kennedy

Fine Japanese Prints



Prints and collections
purchased for cash.
Valuations for probate,
insurance etc.
Guidance on restoration.
Advice and purchase
on customers' behalf
at auctions
world-wide.

Catalogue on
request £3.

Grays Mews 1-7 Davies Mews London W1
Telephone 01-408 1238 (Private 01-940 3281)

Norman Adams

8-10 Hans Road, Knightsbridge,

London SW3

Tel: 01-589 5266

Fine 18th-century English Furniture and Works of Art

Thos. Agnew & Sons Ltd.

43 Old Bond Street, London W1

Tel: 01-629 6176

Paintings, Watercolours, Drawings and engravings of all schools

Arenski

29-31 George Street, London W1H 5PE

Tel: 01-486 0678

Fine antique furniture, glass, paintings, bronzes, objets d'art

Asprey & Co. Ltd.

165-169 New Bond Street,

London W1Y 0AR

Tel: 01-493 6767

Cables: Culleus, London

Telex: 25110

Antique silver, jewellery, miniatures, fine period furniture, clocks and watches, glass, objets d'art and Fabergé

H. Blairman & Sons Ltd.

119 Mount Street, London W1Y 5HB

Tel: 01-493 0444

18th century Furniture, Regency Furniture, Chinese Mirror Pictures and Works of Art

Bluett & Sons Ltd.

48 Davies Street, London W1 1LD

Tel: 01-629 4018/3397

Oriental Ceramics and works of Art

Brod Gallery

24 St. James's Street, London SW1A 1HA

Tel: 01-839 3871

Cables: Brodart London SW1

Old Master Paintings, French Nineteenth Century Paintings and Drawings, English Paintings and Drawings.

See also Noortman & Brod, New York.

Colnaghi

14 Old Bond Street, London W1

Tel: 01-491 7408

Fine Old Master Paintings, Drawings and Prints.

Covent Garden Gallery

20 Russell Street (by the Royal Opera House), London WC2

Tel: 01-836 1139

17th, 18th & 19th Century British watercolours, drawings, pastels and oil paintings

Crane Gallery

171a Sloane Street (1st Floor),

London SW1

Tel: 01-235 2464

Paintings, Furniture, Quilts, Decoys. Also "Americana". Perhaps the most beautiful and unusual gallery in London. Daily 10-6, Saturdays 10-4

Andrew Simon Crosby

22 Hartfield Road, Forest Row,

East Sussex

Tel: Hartfield 353

Oriental Carpet books and books on Glass Collecting. Catalogues free on request. Dealer in Turkoman Carpets from the presynthetic period

T. Crowther & Son Ltd.,

282 North End Road, Fulham,

London SW6 1NH

Tel: 01-385 1375/7

Fine and extensive stocks of 18th and early 19th century English furniture, carved wood and marble chimneypieces, garden ornaments and figures. Antique oak and pine panelling supplied and fixed.

Ebury Gallery

89 Ebury Street, London SW1W 9QU

Tel: 01-730 3341/7806

Paintings, Watercolours, Drawings and Prints by contemporary British Artists.

Daily 10-6, Saturday 10-1.

ENZO APICELLA, MARTIN BATTERSBY, IAN

DAVID BAKER, DUGGIE FIELDS, ADRIAN GEORGE,

CHRISTOPHER HOBBS.

Owen Edgar Gallery

9 West Halkin Street, Belgravia, London

SW1X 8JL

Tel: 01-235 8989

Important 18th & 19th Century Paintings.

Specialising in major Victorian works

Fine Art Society

148 New Bond Street, London W1

Tel: 01-629 5116

British Art of the 19th and 20th centuries,

Paintings, Watercolours, Drawings and

Sculpture and Decorative Arts

Richard Green (Fine Paintings)

44 Dover Street, London W1

Tel: 01-493 7997

Also at 4 New Bond Street,

London W1.

Tel: 01-499 5553

18th and 19th century English Paintings, 17th

and 18th century Dutch, Flemish and Italian.

17th to 19th century European Paintings

Grey-Harris & Co.

12 Princess Victoria Street, Clifton,

Bristol

Tel: Bristol 37365

A leading West of England repository for

Jewellery, Old Sheffield and quality Electro plate

Halcyon Days Ltd.

14 Brook Street, Hanover Square,

London W1Y 1AA

Tel: 01-499 5784

English antiques: 18th century enamels, treen,

papier mâché, tôle and objects of vertu. Halcyon

Days also specialize in fine modern enamels;

twelve years ago they revived the craft in Bilston,

the traditional centre in Georgian times.

M. Harris & Sons

44/52 New Oxford Street, London

WC1A 1ES

Tel: 01-636 2121

Fine 18th century English Furniture and Works of Art

W. R. Harvey & Co. (Antiques) Ltd.

67-70 Chalk Farm Road,

London NW1 8AN

Tel: 01-485 1504

Fine 17th to early 19th century furniture, and Works of Art. Services valuations and restorations

Hazlitt, Gooden & Fox Ltd.

38 Bury Street, St. James's, London,

SW1Y 6BB

Tel: 01-930 6422/6821

English 18th and 19th century paintings and

drawings. Italian baroque and rococo paint

French 19th century paintings and drawings

Heim Gallery

59 Jermyn Street, St. James's

London SW1

Tel: 01-493 0688

Old Master Paintings and Sculptures in marble, bronze and terracotta

Hennell Ltd.

1 Davies Street, Berkeley Square,

London W1Y 2NY

Tel: 01-499 3011

Antique and Modern Jewellery and Silver,

Domestic Silver by the Hennells from 1730

Holmes

29 Old Bond Street, London W1

Tel: 01-493 1396

Jewellery, Antique, Victorian and fine

Modern Silver

Alan Jacobs

8 Duke Street, St. James's, London SW1

Tel: 01-930 3709

Specialising in 17th century Dutch and Flemish

Old Master Paintings

S. & H. Jewell

26 Parker Street, London WC2

Tel: 01-405 8520

Fine quality 19th and 20th Century Furniture

Restoration and valuation

Simon Kaye Ltd

11 Albemarle Street,

London W1X 3HF

Tel: 01-493 7658

and in New York

I. Freeman & Son Inc.

12 E. 52nd Street

New York, N.Y. 10022

Tel: (212) 759-6900

R. A. Lee

1-9 Bruton Place, London W1

Tel: 01-629 5600 and 499 6266

Works of Art, Fine Furniture, Clocks and Armour

**P. Manheim
(Manheim) Ltd.**
Berkeley Street, Portman Square,
W1
0723 6595
Monday-Friday 10 a.m.
p.m.
*B.A.D.A. Specialists in fine
SH Antique Porcelain, Pottery,
Enamels*

orough Fine Art (London) Ltd.
Marle Street, London W1X 3HF
0629 5161 Telex: 266259
*Impressionist and 20th century Paintings,
Sculpture. Graphics and
drawings by leading 20th century Artists*

Files
Paintings
Street, St. James's, London SW1
0930 8665
Hours: Monday-Friday,
n. to 5.30 p.m.
ys 11.00-1.00.
at 19th century Paintings

Mitchell & Son
Bond Street, London W1
0493 7567
*Painters, French 19th century and specialists
in paintings.*

ap House of London
Chancery Place, Knightsbridge,
SW3 1NY
0589 9821 and 4325
Maps, Atlases, Engravings and Globes

n Morris & Company
Street, St. James's,
SW1Y 6AU
0930 2825
*Paintings and drawings of the 17th, 18th
and 19th centuries*

nan
Street, St. James's,
SW1Y 6AB
0839 2606
09155 70
Monday to Friday 9.30 a.m. to 5.30 p.m.
*Master paintings, 19th century French
drawings and watercolours.
Holland and New York. See also
an & Brod, New York.*

R. Ogden & Sons Ltd.
Street, St. James's, London
W1
0930 3353
*Specialists in Ancient Jewellery,
Silver and Silversmiths for four generations.
Harrogate*

y & Payne Ltd.
Street,
London SW1Y 6QB
0930-4221
*English paintings, watercolours and
drawings.*

Phillips & Harris
54 Kensington Church Street,
London W8
Tel: 01-937 3133
and Phillips and Harris Inc.
c/o Vivian Watson Associates,
590 Oak Lawn Plaza, Dallas,
Texas 75207. U.S.A.
Tel: (214) 651 0218
*Selected European, Oriental furniture and
Works of Art*

Piccadilly Gallery
16a Cork Street, London W1
Tel: 01-629 2875 and 01-499 4632
*British Figurative Painters, International
Symbolist, Jugendstil Works, Museum quality,
British and Continental Drawings*

Pitt & Scott Ltd.
20/24 Eden Grove, London N7 8ED
Tel: 01-607 7321
Telex: 21857
*Packing and shipping of fine-art works
throughout the world*

G. T. Ratcliff Ltd.
Durwards Hall, Kelvedon,
Essex CM8 3HB
Tel: 0376-70234
Telex: 987748
STRICTLY TRADE ONLY
Also at:
La Pecherie, 1165 Allaman,
Vaud, Nr. Geneva.
SWITZERLAND
Tel: (021) 76-33-44 Telex: 26464

C. Roberson & Co. Ltd.
71 Parkway, London NW1 7PP
Tel: 01-485 1163-4
Picture Restoration

The Rowley Gallery Ltd.
115 Kensington Church Street,
London W8 7LN
Tel: 01-727 6495
*Picture framing and restoration, frame repairs, fan
cases, display cases, mirrors and screens, black
glass mounts. No job is too small for us and we
like a challenge!*

Frank T. Sabin Ltd.
4 New Bond Street, London W1
Tel: 01-499 5553 and 01-499 5487
*English Paintings, Watercolours and Fine
Antiquarian Print*

S. J. Shrubsole Ltd.
43 Museum Street, London WC1
Tel: 01-405 2712
Tgms: Shrubsilvr London
Open Mon-Fri 9-5.30
*Fine antique English silver and old Sheffield
Plate for the discerning collector.*

Spink & Son Ltd.
5-7 King Street, St. James's,
London SW1
Tel: 01-930 7888
Cables: Spink London W1
*Coins, Medals and Orders; Oriental, South East
Asian and Persian and Islamic Art; English
Porcelain, Silver and Jewellery; Photography and
19th century Glass*

Stair & Company
120 Mount Street, London W1Y 3HF
Tel: 01-499 1784/1785
In USA: 59 E. 59th Street,
New York, NY 10022 and
in Los Angeles, California
*Fine 18th Century English Furniture, Works of
Art, and Chinese Export Porcelain.*

William Tillman Ltd.
30 St. James's Street, London SW1
Tel: 01-839 2500
*Fine English Furniture of the 18th and Early 19th
Century and Quality Reproductions of the Same
Period. Specialising in Boardroom and Dining
Room Furniture*

Johnny Van Haeften
13 Duke Street, St. James's,
London SW1Y 6DB
Tel: 01-930 3062
*Old Master Paintings, principally of the Dutch and
Flemish Schools*

William Walter Antiques Ltd.
London Silver Vaults, Chancery Lane,
London WC2A 1QS
Tel: 01-242 3248/9
*Specialists in antique silver and old Sheffield plate
throughout the world*

Louise Whitford Gallery
25a Lowndes Street, London SW1
Tel: 01-235 3155/4
*Late 19th and early 20th century Paintings,
specialising in Symbolist, Secessionist, Belle
Époque, Orientalist, Exotic, Salon and
Academics*

Wildenstein & Co. Ltd.
147 New Bond Street, London W1
Tel: 01-629 0602
Cables: Navild, London W1
Telex: 267155 Navild G
*Old Master and Impressionist Paintings and
Drawings*

Williams & Son
2 Grafton Street, London W1X 3LB
Tel: 01-493 5751
*Fine Traditional English and European Paintings
from the 19th and 20th centuries*

Temple Williams
34 Abingdon Road, Kensington,
London W8 6AS
Tel: 01-937 4677 with answering machine.
*Correspondence only. Stock temporarily in store
Fine Regency furniture, Works of Art,
Valuations*

Winifred Williams
3 Bury Street, St. James's, London SW1
Tel: 01-930 4732 0729
*Important 18th century English and Continental
Porcelain and Enamels, Collectors' pieces of
Museum quality*

Christopher Wood Gallery
15 Motcomb Street, London SW1
Tel: 01-235 9141/2
*Victorian paintings, drawings and watercolours,
sculpture, 19th and 20th century ceramics and
photography*

A LA VIEILLE RUSSIE

781 Fifth Avenue,
New York, NY 10022
Tel: 212-PL2 1727
Snuff Boxes, Fabergé, jewels, icons, 18th Century French furniture and decorations.

ART & LEGEND

Gary Spratt
Box 13, San Anselmo, CA 94960
Tel: 415-454 3476
American Indian Art, Folk Art and Painting, Colonial Spanish Art.

ARVEST GALLERIES, INC.

77 Newbury Street, Boston, MA 02116
Tel: 617-247 1418
19th and early 20th Century American and European Paintings of all schools.

DORIS LESLIE BLAU GALLERY

15 East 57th Street,
New York, NY 10022
Tel: 212-759 3715
Antique Oriental and European carpets of superb quality and unusual design, and period tapestries.

BOWERS & RUDDY GALLERIES

5525 Wilshire Blvd.
Los Angeles, CA 90036
Tel: 213-857 5700
World's largest rare coin auctioneer, numismatic book publishers and retail coin firm.

MICHAEL CAPO

831 Broadway, New York, NY 10003
Tel: 212-982 3356
Specialising in fine XVIII and XIX Century furniture, paintings and objets d'art.

RALPH M. CHAIT GALLERIES

12 East 56th Street,
New York, NY 10022
Tel: 212-758 0937
Important Chinese works of art, including porcelain, pottery, bronzes, hardstones and sculptures dating from 3000 BC to the early 19th century.

DIDIER AARON, INC.

32 East 67th Street,
New York, NY 10021
Tel: 212-988 5248
Telex: 238934 Diron
Furniture, Art Objects, Paintings

DIDIER AARON, LTD.

9002 Melrose Avenue,
Los Angeles, CA 90069

DILLINGHAM & COMPANY

3485 Sacramento Street
San Francisco, CA 94118
Tel: 415-563 1976
Specialising in 17th and 18th Century English furniture and furnishings
Mon-Sat. 10 a.m./5 p.m.

ROBERT DOMERGUE & COMPANY

560 Jackson Street,
San Francisco, CA 94133
Tel: 415-781 4034
17th & 18th Century French & Italian Furniture & Oriental Art.

GEM ANTIQUES

1088 Madison Avenue,
New York, NY 10028
Tel: 212-535 7399
Specialising in Paperweights (antique & modern), Art pottery & porcelain (American & European) from the late 19th & early 20th Century.

JAMES M. HANSEN

27 East De la Guerra,
Santa Barbara, CA 93101
Tel: 805-963 1517
Fine furniture

CONSTANCE H. HURST ANTIQUES

11922 San Vicente Blvd
Los Angeles, CA 90049
Tel: 213 826 4579
Importers of fine furniture

HUSBERG FINE ARTS GALLERY

330 South Highway 179, P.O. Box D
Sedona, AZ 86336
Tel: 602-282 7489
Dealers in fine quality Western, landscape, and wildlife art. Our Vintage Room features 19th and 20th Century works by deceased artists.

HYDE PARK ANTIQUES, LTD.

836 Broadway (below 13th St.)
New York, NY 10003
Tel: 212-477 0033
Fine Eighteenth and Early 19th Century English Furniture, Paintings, Mirrors, Porcelain (also Chinese Export) and Accessories.

JAMES GALLEY

P.O. Box 187
Collegeville, PA 19426
Tel: 215-489 2828
Chinese Export Porcelains, 18th and Early 19th Centuries.

KAZANJIAN JEWELS

332 North Rodeo Drive
Beverly Hills, CA 90210
Tel: 213-278 0811
Telex: 194-158
International buyers of important diamonds, precious gems and fine estate jewelry for more than 60 years.

KENNEDY GALLERIES

40 West 57th Street
New York, NY 10019
Tel: 212-541 9600
18th, 19th and 20th Century American Art.

KING-THOMASSON INC

1213 1/2 Berthea, Houston, TX 77006
Tel: 713-529 9768
Specialising in the Fine 17th-century oak furniture and 18th-century country furniture.

LADNER-YOUNG INC

414 La Canada, Box 1924
La Jolla, CA 92038
One Block East of La Jolla Blvd. in South La Jolla
Tel: 714-459 3753
Importer of English antique furniture, prints and decorative accessories.
Hours. 9 a.m. to 5 p.m. weekdays and by appointment.

MARLBOROUGH GALLERY INC.

40 West 57th Street
New York, NY 10019
Tel: 212-541 4900
Telex: 236485
Art Gallery.

NEWHOUSE GALLERIES, INC.

19th East 66th Street
New York, NY 10021
Tel: 212-879 2700
Telex: EMAYENGAL
Old Masters, Seventeenth, Eighteenth and Nineteenth Century English and European Paintings, Eighteenth and Nineteenth Century American Paintings.

NOORTMAN & BROD

1020 Madison Avenue
New York, NY 10021
Tel: 212-772 3370
Telex: 968597
See also Brod Gallery, London
Noortman, London

OSBORNE MARQUIS LTD.

International Fine Art Consultants & Appraisers.
18 West Putnam Ave
Greenwich, Connecticut 06830
Tel: 203 629 1023
Appraising by professionals for Insurance, Estates, Donations. Experienced advice on buying and selling art works and on restoring art works.

IRA SPANIERMAN, INC.

50 E. 78th Street,
New York, NY 10021
Tel: 212-879 7085
Fine American and European paintings of the 19th and early 20th centuries.

STAIR & COMPANY

59 East 57th Street,
New York, NY 10022
Tel: 212-355 7620
REDECORATE (Domestic)/CHRISANT (Int'l)
18th century English furniture and Chinese Export porcelain.

GARRICK C. STEPHENSON

50 East 57th Street,
New York, NY 10022
Tel: 212-PL3 2570
*Antiques - Works of Art:
French, English, Chinese, Japanese.*

TEAM ANTIQUES

(Tiffany Specialists)
Box 1052
Great Neck, NY 11023
Tel: 516-487 1826
Publishers of Team's Tiffany Treasures, an offering of the finest quality, rare and guaranteed authentic Tiffany Collectables. Dealers and Tiffany Specialists for 17 years.

THERIEN & CO., INC.

811 Montgomery Street,
San Francisco, CA 94133
Tel: 415-781 6991
17th, 18th and early 19th-century furniture and decorations; English, French, Continental and Oriental, including Oriental carpets and old Sheffield plate.

TRANSWORLD ART/ALEX ROSENBERG GALLERY

20 West 57th Street
New York, NY 10019
Tel: 212-757 2700
Paintings, drawings, sculpture by Contemporary American and European masters and young, emerging artists.

WAKEFIELD-SCEARCE GALLERIES, INC.

525 Washington Street,
Shelbyville, KY 40065
Tel: 502-633 4382
One of America's finest collections of 18th and 19th Century English antique furniture, porcelains, painting accessories, and specialising in Georgian Silver and Old Sheffield Plate. 74 page catalogue \$5.00.

CECELIA B. WILLIAMS

Route 3 Box 324
Annapolis, MD 21403
Tel: 301-267 6356
English, Queen Anne, Chippendale, and Hepplewhite Furniture, Old Sheffield and other appropriate accessories. Photographs sent on request. By appointment only.

WILSON GALLERIES

662 Canyon Road, Santa Fe, NM 87501
Tel: 505-982 8911
The most comprehensive selection of quality 18th-century English furniture available in the American West.

WINFIELD WINSOR ANTIQUES

458 Jackson Square, San Francisco, CA 94111
Tel: 415-362 0613
Fine 17th and 18th century English, European and Oriental furniture and works of art.

HARRY WINSTON, INC.

718 Fifth Avenue, New York, NY 10019
Tel: 212-245 2000
Telex: 62418
Diamond manufacturing, wholesale and retail precious stones and jewelry.

RICHARD YEAKEL ANTIQUES

1099 S. Coast Highway
Laguna Beach, CA
60 minutes from Los Angeles
Tel: 714-494 5526 494-6667
Three stores of 15th to 18th Century, finest quality family business established 1940

interior design & decoration

interior design & decoration interior design & decoration interior design & decoration

ANCILL INTERIORS & CONTRACTS*

Sussex, Burnside Road,
Glasgow G46 6TT
Tel: 01-639 1893

Specialising in personalised interior design of
residential and commercial premises offering a
range of the finest international fabrics and
fittings.

AND ASHTON-BOSTOCK, LONDON, ND.,*

Carlwood Street, London, SW1.
Tel: 01-828 3656

Period decor and interior design, London,
any and abroad. Also specialist china, glass
and enamel restoration.

AREY INTERIORS LTD.*

59 New Bond Street,
London W1Y 0AR
Tel: 01-629 2608

Interiors of the highest quality. Residential,
commercial and overseas projects.

BENNETTE DESIGN LTD.,

West Halkin Street, London SW1 8JL
Tel: 01-235 3735/3756

National designers offering complete service
structural alterations, specialist joinery and
interior and furnishing.

BENCHARD FURNISHING LTD.,

Sloane Street,
London SW1X 9QL
Tel: 01-235 6612

Interior designers and retailers dealing in fine
furniture and objects. Nurith Lowe antiques at
Hampstead, offering unusual antique gifts.

BOWMAKER DESIGNS

1, Eaton Street, Mayfair,
London W1X 5FD.
Tel: 01-629 9903
Michael Borozdin Bidnell, BA. (Hons.),
FID,
Bowmaker, MBID, MSIAD, IDDA.
Experienced in domestic interiors to a
decorative standard as far afield as
Malaysia and the Middle East.

BYROM DESIGN LTD.,*

Donnaught Street, London W2
Tel: 01-262 8209

BYROM DESIGN INC.,

1000 Corcoran Street, N.W., Washington
20009, U.S.A.
Tel: (202) 462 5548

Specialists in interior designs for both residential
and commercial property.

FOR FRANCE LTD.,*

Albert Hall Mansions, London SW7
Tel: 01-589 8406

D. Lady Francoise Middleton.

Furniture, furnishings, decoration and design,
carpets, curtains, plumbing, painting from
ground to attic. From Jeddah to Jedburgh, we
do it from planning to completion.

FRAYLAND INTERIORS LTD.,

111 Power Road,
London, W4 5PY
Tel: 01-995 4753
Telex: 8814385 FRALND G

International interior design, decoration,
refurbishment and restoration of period buildings,
chateaux, palaces and luxury apartments.

GLYNN INTERIORS,*

92 King Street, Knutsford, Cheshire.
Tel: 0565-4418

Interior decorators and furnishers serving the
North West. Own workshops. Luxury domestic
and prestige office work. Interior designer Glynn
Stockdale.

CHARLES HAMMOND LTD.,*

165 Sloane Street,
London, SW1X 9QE
Tel: 01-235 0151
Telex: 917976

Classical interior design and decoration and
contract service. UK and overseas. Exclusive
English chintzes and linens, handmade
upholstery.

HOME DECORATING (WALLPAPERS) LTD.,*

83 Walton Street, London, SW3
Tel: 01-584 6111

Importer of exclusive wallcoverings. We sell to
every section of the wallcovering market. General
public, design, contract, wholesale, embassies,
banks and palaces.

HOWARD HOUSTON LTD.,*

58 David Place, St. Helier, Jersey, C.I.
Tel: 0534-23673

Fine interior design for private houses, prestige
offices and apartments. Worldwide.

INCHBALD SCHOOL OF DESIGN,*

7 Eaton Gate, London SW1
Tel: 01-730 5508

One year courses in Interior Design and Fine and
Decorative Arts, ten week courses in Decoration,
Fine Arts and Garden Design. Shorter courses
available.

KEEBLE LTD.,*

13 Walton Street, London, SW3 2HX
Tel: 01-581 3676

Established in 1668. Interior decorations, fabrics
and furniture. Lamps and mirrors.

KENNEDY SUMNER LTD.,*

1 Anhalt Road, London, SW11 4NZ
Tel: 01-228 4121

Fully comprehensive interior and architectural
design service including exclusive furniture design
by Kennedy Sumner Franklin.

IAN S. LIEBER INTERIOR DESIGN*

32 Moreton Street, Pimlico,
London SW1V 2PD
Tel: 01-834 3355

Large choice of furniture, fabrics, lighting,
antiques and accessories. Personalised service.
Also interior design and decoration.

MANN & FLEMING LTD.,*

33 Sloane Avenue, London, SW3 3JB
Tel: 01-589 8476

Specialist interior designer and decorator.
Estimates free

GEORGE RENWICK LTD.,*

1 Woodfall Court,
Smith Street, London, SW3 4EJ
Tel: 01-730 0125

and

GEORGE RENWICK MONACO,

La Panorama, 57 Rue Grimaldi,
Monte Carlo, Monaco.
Tel: Monte Carlo 509520

Quality interior design and decoration for the
domestic and European markets.

RORY RAMSDEN LTD.,*

Tower Hill House, The Bodge,
St. Peter Port, Guernsey.
Tel: 0481 20700

Residential and commercial interior designers
working to a high standard in Europe

JO ROBINSON DESIGN LTD.,*

9 Redcliffe Square,
London, SW10 9LA
Tel: 01-373 4370

A small firm offering a comprehensive and
personal interior decorating service with
individuality and style.

SCARISBRICK & BATE LTD.,*

111 Mount Street, London W1
Tel: 01-499 2043

Fully comprehensive interior design and
decoration service available with a large choice of
international fabrics and wallpapers. Specialists
in historic building restoration to include structure
and furnishings.

GEORGE SPENCER DECORATIONS LTD.,*

36 Sloane Street, London, SW1X 9LR
Tel: 01-235 1501/2

Comprehensive worldwide interior decoration
service for houses, flats, offices and hotels
Exclusive collection of chintzes and wallpapers
all available from Sloane Street showroom

TOWN & COUNTRY LTD.,*

2a Main Street, Blackrock,
Co. Dublin, Ireland.
Tel: Dublin 886935

Interior designers and decorators. Complete
contracts designed and executed

TOYNBEE-CLARKE LTD.,*

95 Mount Street, London W1
Tel: 01-499 4472/3

Operating internationally with 30 years'
experience on a design/supply/installation basis
to a very high standard

HUGH CLIFFORD WING,*

52 Chapel Street,
London SW1X 7TD
Tel: 01-235 3856

Interior and Exterior Design and
Decorator specialising in the classical. Period
restoration. Baroque. French. Restoration.
Works with clients, architects and builders on
agreed fee. Antiques. Fabrics. Carpets. Light
fittings. Supplied. Reasonably priced. By
appointment only.

* Denotes member of the I.D.D.A.

specialist suppliers & craftsmen

ANTIQUE FURNITURE RESTORATION

Michael Hedgcoe
Chobham, Woking, Surrey.
Tel: Chobham 8206

Fine Antique Furniture Restoration and Re-Upholstery by Craftsmen

BRASS FURNITURE

Brass Construction,*
Red House Farmhouse,
Clanville, Nr. Andover, Hants. SP11 9JE
Tel: Chute Standen (026470) 232.

Custom made brass furniture, fittings & accessories. Also in chrome, stainless steel etc. Veneer. Handpainting. Mirrorwork and etched glass. Stock designs also available. Contact Mr. Lance Thomson.

CERAMICS

Ceramic Consultants Ltd.,*
Rye Tiles, Rye TN31 7DH
Tel: 07973 3038 and

12 Connaught Street, London, W2.
Handpainted or printed wall and floor tiles. Colour matching to fabric and papers a speciality, plus co-ordinating lampbases, jardinières and bathroom accessories.

CHINA

Thomas Goode & Co (London) Ltd.,*
19 South Audley Street, London W1Y 6BN
Tel: 01-499 2823

Magnificent showrooms filled with fine china, crystal glass, silver, antiques, furniture, chandeliers & lamps. Cresting and glass engraving a speciality.

DESKS

The Desk Shop,
41 St. Clements, Oxford, OX4 4AG
Tel: 0865 45524

Specialist dealers and restorers of antique pedestal and partners desks. Copies made to commission. Releathering service, hand coloured skins used. Collection and delivery.

DOOR FURNITURE

Locks & Handles,*
Architectural Components Ltd.,
8 Exhibition Road, South Kensington,
London, SW7 2HF
Tel: 01-584 6800

Specialist suppliers of craftsmen finished period door furniture and other architectural hardware.

FABRICS

J. Pallu & Lake Furnishings Ltd.,*
18 Newman Street, London, W1P 3HD
Tel: 01-636 0615

Suppliers of fine fabrics, wallcoverings and trimmings to the interior designer and decorator.

Warner & Sons Limited,*

7-11 Noel Street,
London W1V 4AL
Tel: 01-439 2411

Suppliers of printed furnishing fabrics including cottons, glazed chintzes and unions, many of which have related wallpapers; also woven fabrics including plain and textured weaves, damasks, brocatelles, velvets, moires, Madras nets and Nottingham lace. Specialists in the reproduction of traditional silk fabrics to special order.

FABRIC CARE SYSTEM

Fiber-Seal UK Ltd.,*
Weir Bank, Bray-On-Thames, Maidenhead, Berks.
SL6 2ED
Tel: 0628 34281
Telex: 847591 UNIGIL G
Fiber-Seal, the ultimate in carpet and fabric protection. Licensed agreements available in UK and Europe.

REMOVALS & SHIPPING

Michael Davis Shipping Ltd.,*
111 Mortlake Road, Kew,
London, TW9 4AU
Tel: 01-876 0434 Telex: 928696
Specialist shippers and packers of fine art, household removal services, storage and all allied services available. Offices in New York, Los Angeles, Tokyo and Hong Kong.

Gander & White Shipping Ltd.,
21 Lillie Road, London, SW6 1EU
Tel: 01 381 0571
Specialist packers and shippers of antiques and works of art. International household removals. High security storage.

Masterpack Ltd

Albion House, 860 Coronation Road,
Park Royal, London, NW10 7PU
Tel: 961-1222 Telex: 888941 Maspac M9
Paramount packers and shippers of antiques, fine art and household effects worldwide. High security storage, documentation and insurance services. Personal service guaranteed.

TEXTILES

Ebroplan Ltd (Hazel Bryant)*
No. 1, Three Kings Yard,
Davies Street, London W1
Tel: 01-499 7371
Agents for many high class American wallcovering manufacturers. McGuire Rattan/Rawhide furniture. Also we stock a host of beautiful fabrics, rugs etc, from the Orient.

UPHOLSTERY MANUFACTURERS

L. M. Kingcome Ltd.,*
304 Fulham Road, London SW10 9EP
Tel: 01-351 3998
Manufacturing upholsterers of made-to-measure sofas and armchairs. Interior designers. On-site cleaners of upholstery, carpets and curtains and licensed applicators of Scotchgard fabric and Scotchgard carpet protectors.

UPHOLSTERY & CURTAIN CLEANERS

Cleangite,*
118-122 Acre Road,
Kingston Upon Thames, Surrey.
Tel: 01 549 7346
Fine and light coloured upholstery, curtain & carpet cleaners. Either in-situ or in our modern factory. Oriental and antique tapestries and carpets hand cleaned. Personal attention by fully trained staff.

*Denotes member of the I.D.D.A.

The Connoisseur Index to Advertisers

Adams, Norman	Inside Back Cover	Easley, Thomas	6	Newel Art Galleries, Inc.	65
A La Vieille Russie	63	Essen Fair	44	Neuse	9
A. D. C. Heritage	118	Fortunoff	11	Orientalia Journal	59
Alpine Fine Arts Collections, Inc.	46	Friedman, Barry	59	Parker Gallery	133
Anderson, Dallas J.	43	Frost & Reed Ltd.	138	Phillips Ltd., S.J.	41
Asprey	64	Gallerie Areta	133	Phillips Auctioneers	53-58
Baker Knapp & Tubbs	Back Cover	Garrard & Co., Ltd.	33	Robinson Inc., James	17
Barling of Mount Street Ltd.	38	Green, Richard	49	Rosenberg & Stiebel	27
Berry-Hill Galleries	50	Gregory, Martyn	132	Ruzhnikov Russian Icons, Andre	48
BMW	14, 15	GemLok	13	Sante Fe East Galleries	40
Bourlet	59	Hamish Hamilton	139	Shrubsole, S.J.	119
Beverly Wilshire Hotel	104	Hansen Antiques, James M.	51	Sotheby's International Realty	123
Briest	118	Harris & Sons, M.	135	Spurr Galleries, Jayne	50
Caro Gallery, Frank	128	Hausmann et Cie	7	Spink	61
Chait Galleries, Inc., Ralph M.	1	Jeremy Ltd.	36	Spink & Son Ltd.	125
Chicago International Art Exposition	62	John, C.	35	Thom Galleries, Frederick	132
Christie's	52	Kennedy Galleries	45	Tiffany & Co.	3
Coe Kerr Galleries	25	Kennedy, Robin	139	Tilting at Windmills	42
Clarke Antiques, Christopher	60	Kentshire Galleries	39	Vacheron & Constantin	2
Connoisseur—Address Book, The	140, 141	Klein, Francis	48	Volpe Gallery, Jordan	31
Connoisseur—American Address Book	142	Lefevre Ltd.	47	Video Ventures	129
Connoisseur—Guide to Interior Designers & Craftsmen	143	Lenox, Inc.	4	Waterford Crystal	Inside Front Cover
Connoisseur—Specialist Suppliers & Craftsmen	144	Louis Vuitton	19	Western Heritage Sale	34
Crane	109	MacConnal-Mason	30	Witek Antiquary, Daniel J.	32
Daleside Antiques	6	Mallett & Son (Antiques) Ltd.	37	Wright, Clifford	40
Dominion Gallery	48	McGuire Co	103	Wakefield—Searce Galleries	46
Donrose Galleries	128				



A very fine pair of Swedish glass and ormolu candelabra

Circa 1780

Height 29 $\frac{3}{4}$ "

75.5 cms

Width 9 $\frac{3}{4}$ "

24.8 cms

Norman Adams

8-10 HANS ROAD, WHITEBRIDGE, LONDON, N.W.4

Phone: 011-49657

1977-1978

The Baker Collector's Edition is a selection of reproductions which exemplify the enduring qualities of outstanding early design: proportion, detail, finish and material. Each is meticulously reproduced in the 18th century tradition of skilled handcraftsmanship.

For example, the swan neck pediment of our Georgian mahogany secretary is intricately pierced



in the manner of the original. On each of the five drawer fronts of the William and Mary chest, inlays and bandings surround rare



French walnut veneers. Both the knee and foot of the Chippendale cabriole chair leg are deeply carved.

You are invited to see all the Baker collections in Baker, Knapp & Tubbs showrooms



through your interior designer, furniture retailer or architect.

Baker
Knapp & Tubbs
A North American
Philips Company

Distinguished manufacturer and distributor of fine furniture
with showrooms in Atlanta, Chicago, Cleveland, Dallas,
High Point, Houston, Los Angeles, Miami, New York,
Philadelphia, San Francisco, Troy and London





Burlingame Public Library

480 PRIMROSE ROAD
BURLINGAME, CALIFORNIA 94010

